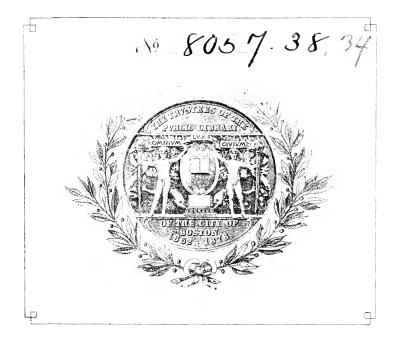


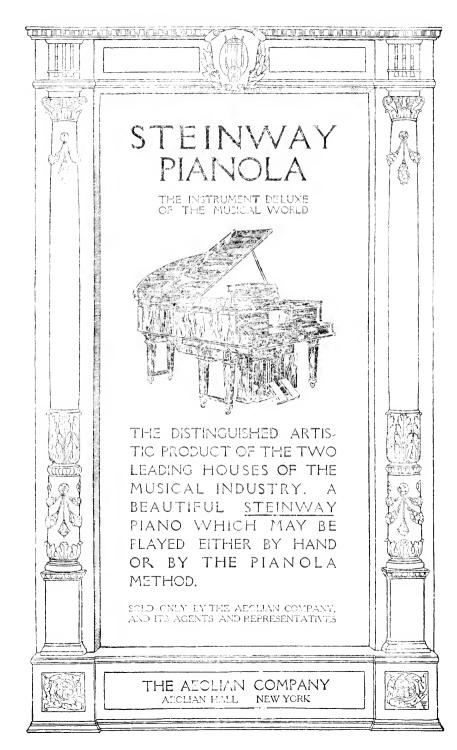
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THIRTY-FOURTH SEASON, 1914-1915

Dr. KARL MUCK, Conductor

Programme of the First Rehearsal and Concert

WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE



FRIDAY AFTERNOON, OCTOBER 16 AT 2.30 O'CLOCK

SATURDAY EVENING, OCTOBER 17
AT 8.00 O'CLOCK

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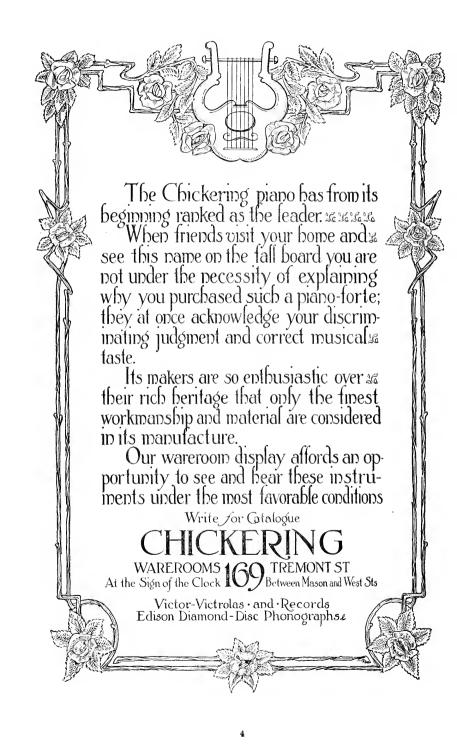
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Dr. KARL MUCK, Conductor

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3



First Rehearsal and Concert

FRIDAY AFTERNOON, OCTOBER 16, at 2.30 o'clock

Beethoven

SATURDAY EVENING, OCTOBER 17, at 8.00 o'clock

Symphony No. 3, in E-flat major, "Eroica," Op. 55

Programme

I. Allegro con brio.
II. Marcia funebre: Adagio assai.
III. Scherzo: Allegro vivace; Trio.
IV. Finale: Allegro molto.

Brahms . . . Variations on a Theme of Josef Haydn, Op. 56a

Richard Strauss . Tone-poem, "Don Juan" (after N. Lenau), Op. 20

Weber Overture to "Euryanthe"

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150 TREMONT STREET BOSTON, MASS. Symphony No. 3, in E-flat major, "Eroica," Op. 55.

Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Anton Schindler wrote in his Life of Beethoven (Münster, 1840): "First in the fall of 1802 was his [Beethoven's] mental condition so much bettered that he could take hold afresh of his long-formulated plan and make some progress: to pay homage with a great instrumental work to the hero of the time, Napoleon. Yet not until 1803 did he set himself seriously to this gigantic work, which we now know under the title of 'Sinphonia Eroica': on account of many interruptions it was not finished until the following year. . . . The first idea of this symphony is said to have come from General Bernadotte, who was then French Ambassador at Vienna, and highly treasured Beethoven. I heard this from many friends of Beethoven. Count Moritz Lichnowsky, who was often with Beethoven in the company of Bernadotte, . . . told me the same story." Schindler also wrote, with reference to the year 1823: "The correspondence of the King of Sweden led Beethoven's memory back to the time when the King, then General Bernadotte, Ambassador of the French Republic, was at Vienna, and Beethoven had a lively recollection of the fact that Bernadotte indeed first awakened in him the idea of the 'Sinphonia Eroica.'"

These statements are direct. Unfortunately, Schindler, in the third

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edition of his book, mentioned Beethoven as a visitor at the house of Bernadotte in 1798, repeated the statement that Bernadotte inspired the idea of the symphony, and added: "Not long afterward the idea blossomed into a deed"; he also laid stress on the fact that Beethoven was a stanch republican, and cited, in support of his admiration of Napoleon, passages from Beethoven's own copy of Schleiermacher's translation of Plato.

Thayer admits that the thought of Napoleon may have influenced the form and the contents of the symphony; that the composer may have based a system of politics on Plato; "but;" he adds, "Bernadotte had been long absent from Vienna before the Consular form of government was adopted at Paris, and before Schleiermacher's Plato was published in Berlin."

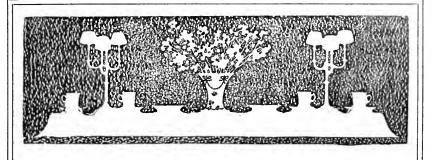
The symphony was composed in 1803-04. The story is that the title-page of the manuscript bore the word "Buonaparte" and at the bottom of the page "Luigi van Beethoven"; "and not a word more," said Ries, who saw the manuscript. "I was the first," also said Ries, "who brought him the news that Bonaparte had had himself declared Emperor, whereat he broke out angrily: 'Then he's nothing but an ordinary man! Now he'll trample on all the rights of men to serve his own ambition; he will put himself higher than all others and turn out a tyrant!'"

Furthermore, there is the story that, when the death of Napoleon at St. Helena was announced, Beethoven exclaimed, "Did I not foresee the catastrophe when I wrote the funeral march in the 'Eroica'?"

M. Vincent d'Indy in his remarkable Life of Beethoven argues against Schindler's theory that Beethoven wished to celebrate the French Revolution *en bloc.* "C'était l'homme de Brumaire" that Beethoven honored by his dedication (pp. 79-82).

The original score of the symphony was bought in 1827 by Joseph Dessauer for three florins, ten kreuzers, at auction in Vienna. On the title-page stands "Sinfonia grande." Two words that should follow immediately were erased. One of these words is plainly "Bonaparte," and under his own name the composer wrote in large characters with a lead-pencil: "Written on Bonaparte."

Thus it appears there can be nothing in the statements that have come down from Czerny, Dr. Bartolini, and others: the first allegro describes a sea-fight; the funeral march is in memory of Nelson or General Abercrombie, etc. There can be no doubt that Napoleon, the young conqueror, the Consul, the enemy of kings, worked a spell over Beethoven, as over Berlioz, Hazlitt, Victor Hugo; for, according to W. E. Henley's paradox, although, as despot, Napoleon had "no love for new ideas and no tolerance for intellectual independence," yet he was "the great First Cause of Romanticism."



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The first performance of the symphony was at a private concert at Prince Lobkowitz's in December, 1804. The composer conducted, and in the second half of the first allegro he brought the orchestra to grief, so that a fresh start was made. The first performance in public was at a concert given by Clement at the Theater an der Wien, April 7, 1805. The symphony was announced as "A new grand Symphony in D-sharp by Herr Ludwig van Beethoven, dedicated to his Excellence Prince von Lobkowitz." Beethoven conducted. Czerny remembered that some one shouted from the gallery: "I'd give another kreuzer if they would stop." Beethoven's friends declared the work a masterpiece. Some said it would gain if it were shortened, if there was more "light, clearness, and unity." Others found it a mixture of the good, the grotesque, the tiresome.

The symphony was published in October, 1806. The title in Italian stated that it was to celebrate the memory of a great man. And there was this note: "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

This symphony was performed in Boston for the first time at a concert of the Musical Fund Society, G. J. Webb conductor, December 13, 1851. At this concert Berlioz's overture to "Waverley" was also performed in Boston for the first time. The soloists were Mme. Goria Botho, who sang airs from "Robert le Diable" and "Charles VI."; Thomas Ryan, who played a clarinet fantasia by Reissiger; and Wulf



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The first movement, Allegro con brio, E-flat major, 3-4, opens with two heavy chords for full orchestra, after which the chief theme is given out by the 'cellos. This theme is note for note the same as that of the first measures of the Intrade written by Mozart in 1786 at Vienna for his one-act operetta, "Bastien et Bastienne," performed in 1786 at a Viennese garden-house (K. 50). Mozart's theme is in G major. Beethoven's theme is finished by the violins and developed at length. There is a subsidiary theme, which begins with a series of detached phrases distributed among wood-wind instruments and then the violins. The second theme, of a plaintive character, is given out alternately by wood-wind and strings. The development is most elaborate, full of striking contrasts, rich in new ideas. The passage in which the horn enters with the first two measures of the first theme in the tonic chord of the key, while the violins keep up a tremolo on A-flat and B-flat, has given rise to many anecdotes and provoked fierce discussion. The coda is of unusual length.

The funeral march, Adagio assai, C minor, 2-4, begins, pianissimo e sotto voce, with the theme in the first violins, accompanied by simple chords in the other strings. The theme is repeated by the oboe,



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accompanied by wood-wind instruments and strings; the strings give the second portion of the theme. A development by full orchestra follows. The second theme is in C major. Phrases are given out by various wood-wind instruments in alternation, accompanied by triplet arpeggios in the strings. This theme, too, is developed; and there is a return to the first theme in C minor in the strings. There is fugal development at length of a figure that is not closely connected with either of the two themes. The first theme reappears for a moment, but strings and brass enter fortissimo in A-flat major. This episode is followed by another; and at last the first theme returns in fragmentary form in the first violins, accompanied by a pizzicato bass and chords in oboes and horns.

M. d'Indy, discussing the patriotism of Beethoven as shown in his music, calls attention to the "militarisme," the adaptation of a war-like rhythm to melody, that characterizes this march.

Scherzo: Allegro vivace, E-flat major, 3-4. Strings are pianissimo and staccato, and oboe and first violins play a gay theme which Marx says is taken from an old Austrian folk-song. This melody is the basic material of the scherzo. The trio in E-flat major includes hunting-calls by the horns, which are interrupted by passages in wood-wind instruments or strings.

Finale: Allegro molto, E-flat major, 2-4. A theme, or, rather, a

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double theme, with variations. Beethoven was fond of this theme, for he had used it in the finale of his ballet, "Die Geschöpfe des Prometheus," in the Variations for pianoforte, Op. 35, and in a country dance. After a few measures of introduction, the bass to the melody which is to come is given out, as though it were an independent theme. The first two variations in the strings are contrapuntal. In the third the tuneful second theme is in the wood-wind against runs in the first violins. The fourth is a long fugal development of the first theme against a counter-subject found in the first variation. Variations in G minor follow, and the second theme is heard in C major. There is a new fugal development of the inverted first theme. The tempo changes to poco andante, wood-wind instruments play an expressive version of the second theme, which is developed to a coda for full orchestra, and the symphony ends with a joyful glorification of the theme.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, kettledrums, and strings.

At the second concert of the Philharmonic Society of New York, February 18, 1843, the following comments were printed on the programme: "This great work was commenced when Napoleon was first Consul, and was intended to portray the workings of that extraordinary man's mind. In the first movement, the simple subject, keeping its uninterrupted way through harmonies that at times seem in almost chaotic confusion, is a grand idea of Napoleon's determination of character. The second movement is descriptive of the funeral honors

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paid to one of his favorite generals, and is entitled 'Funeral March on the Death of a Hero.' The winding up of this movement represents the faltering steps of the last gazers into the grave, and the listener hears the tears fall on the coffin ere the funeral volley is fired, and repeated faintly by an echo. The third movement (Minuet and Trio) describes the homeward march of the soldiery, and the Finale is a combination of French Revolutionary airs put together in a manner that no one save a Beethoven could have imagined." And this note, Mr. Krehbiel tells us, was inserted in the programme for several, even twenty-five, years after.

Marx saw in the first movement of the symphony the incidents of a battle as it is preconceived in the mind of the conqueror. The different incidents are characterized by the chief themes and their developments. The ending with the return of the first theme is the triumph of the victor's plan. The funeral march pictures Night spreading her shade over the battlefield, which is covered with the corpses of those who died for glory; in the scherzo are heard the rejoicings of the soldiery homeward bound; and the finale is Peace consecrating the victories

of the hero.

Griepenkerl preferred to see in the fugued passage of the first move-

ment the entrance of the nineteenth century.

Berlioz insisted that there should be no thought of battles or triumphant marches, but rather profound reflections, melancholy recollections, imposing ceremonies,—in a word, the funeral oration over a hero.

Wagner wrote: "The designation 'heroic' is to be taken in its widest sense, and in no wise to be conceived as relating merely to a military hero. If we broadly connote by 'hero' ('Held') the whole, the full-

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fledged man, in whom are present all the purely human feelings—of love, of grief, of force—in their highest fill and strength, then we shall rightly grasp the subject which the artist lets appeal to us in the speaking accents of his tone-work. The artistic space of this work is filled with all the varied, intercrossing feelings of a strong, a consummate Individuality, to which nothing human is a stranger, but which includes within itself all truly Human, and utters it in such a fashion that, after frankly manifesting every noble passion, it reaches a final rounding of its nature, wherein the most feeling softness is wedded with the most energetic force. The heroic tendency of this art work is the progress toward that rounding off" (Englished by Mr. W. A. Ellis). And Wagner explained on these lines each movement. As the second shows the "deeply, stoutly suffering man," so the scherzo reveals the "gladly, blithely doing man"; while the finale shows us finally "the man entire, harmoniously at one with self, in those emotions where the Memory of Sorrow becomes itself the shaping-force of noble Deeds."

Nor should the "rededication" of the "Eroica" to Bismarck by Hans von Bülow, *cher unique*, as Liszt frequently called him, be forgotten. Bülow said, at a concert of the Philharmonic Orchestra of Berlin (May 28, 1892): "Yes, the hero was the quintessence of the world to Beethoven. We cannot know, we cannot surmise, what slumbered in his soul. Perhaps there slumbered the picture of the great American citizen, George Washington. But he looked for a hero of his own time, a European hero; and his eyes fell on the great star of Bonaparte."

And there Bülow might have stopped where Beethoven began.

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Variations on a Theme by Josef Haydn, in B-flat major, Op. 56a.

Johannes Brahms

(Joseph Haydn, born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809. Johannes Brahms, born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms in 1873 sought vainly a quiet country place for the summer. He lodged for two days in Gratwein, Styria, and was driven away by the attentions of some "æsthetic ladies." He then went to Tutzing, on Lake Starnberg, and rented an attic room in the Seerose. The night he arrived he received a formal invitation to join a band of young authors, painters, and musicians, who met in the inn. He left the Seerose early in the morning, and the fragments of the invitation were found on the floor of his room. He then went to Hermann Levi's house in Munich, and stayed there during the early part of the summer. In August he attended the Schumann Festival at Bonn, and it was at Bonn that he played with Clara Schumann to a few friends the Variations on a theme by Haydn in the version (Op. 56B) for two pianofortes.

The statement that "he composed these variations at Tutzing in the summer of 1873" seems to be unfounded, unless he wrote them at the Seerose in half a night.

The first performance of the Variations was at a Philharmonic concert in Vienna on November 2, 1873. Otto Dessoff was the conductor. The Variations were applauded warmly by the large audience and by the professional critics.

The Variations were performed in Munich on December 10, 1873, when Levi conducted, and early in February, 1874, they were played at Breslau (twice), Aix-la-Chapelle, and Münster. Played again in Munich, March 14, 1874, when the composer conducted the work and played





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the pianoforte part of his Concerto in D minor, the music met with little favor. In spite of Levi's endeavors, the public of Munich cared not for Brahms. The first performance of the Variations in London was at a Philharmonic concert, May 24, 1875, when W. G. Cusins was the conductor. Early in 1876 Brahms visited Holland and conducted the Variations at Utrecht (January 22).

The first performance in Boston was at one of Theodore Thomas's concerts, January 31, 1874. The Variations have been played here at concerts of the Boston Symphony Orchestra, December 6, 1884, March 19, 1887, October 19, 1889, December 9, 1893, October 31, 1896, October 15, 1898, March 9, 1901, April 15, 1905, December 29, 1906, March 27, 1909, October 19, 1912.

The work is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, one double-bassoon, four horns, two trumpets, kettledrums, triangle, strings.

The theme is taken from an unpublished collection of divertimenti for wind instruments by Haydn, and in the original score it is entitled "Chorale * St. Antoni." The divertimento in which this theme occurs is in B-flat major, and it was composed for two oboes, two horns, three bassoons, and a serpent. Brahms, looking over Haydn's manuscripts collected by C. F. Pohl for the biography which the latter left unfinished, was struck by an Andante from a Symphony in B-flat major for oboes and strings and by this "Chorale," and he copied the two pieces.

This divertimento was composed by Haydn probably about 1782-84 and for open-air performance. It was performed at a concert in Lon-

^{*}It is possible that this neuter form "Chorale" for (cantus) the masculine "Choralis" is a corrupted reading. It may be referred back to "canticum" or "libe.lum chorale"; or, better yet, to the Middle Age "Choraula" or "Corola" (old French "Corole"), which was applied to the performance on strings of the singer of dance tunes, then to the song that was sung, and finally to the song-book itself. See L. Dieffenbach's supplement to Du Cange's "Glossarium." In English the form "chorale" appears. Dr. Murray says of this form: "Apparently the 'e' has been added to indicate stress on the second syllable (cf. locale, morale); it is often mistaken to mean a separate syllable."

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don in March, 1908, and, as then played, it consisted of an Introduction of a lively nature, the "Chorale Sancti Antonii," a Minuetto and a Rondo. The music critic of the *Referee* then said: "There seems to be some doubt as to whether Haydn composed the Chorale and why the folk-song-like tune is so named, is lost in the mysteries of the past. The two concluding numbers are not distinctive except by the curious and buzzing-like character of the tone-color produced by the unusual combination of instruments." At this performance, the first in England, led by Sir Henry J. Wood, a double-bassoon was substituted for the serpent.

The theme is announced by Brahms in plain harmony by wind instruments over a bass for violoncellos, double-basses, and doublebassoon. Mr. Apthorp wrote concerning the Variations: "In these variations Brahms has followed his great predecessors—and notably Beethoven-in one characteristic point. Beethoven, as Haydn also, often treated the form of Theme with Variations in one sense somewhat as he did the concerto. With all his seriousness of artistic purpose, he plainly treated the concerto as a vehicle for the display of executive technique on the part of the performer. Much in the same spirit, he treated the Theme with Variations as a vehicle for the display of musical technique on the part of the composer. In many of his variations he made an actual display of all sorts of harmonic and contrapuntal subtleties. No doubt this element of technical display was, after all, but a side issue; but it was very recognizably there notwithstanding. We find a very similar tendency evinced in these variations by Brahms. With all their higher emotional and poetic side, the element of voluntarily attempted and triumphantly conquered difficulty is by no means absent. Like Beethoven, he plainly regards the form as to a certain extent a musical jeu d'esprit, if an

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entirely serious one." And again: "The variations do not adhere closely to the form of the theme: as the composition progresses, they even depart farther and farther therefrom. They successively present a more and more elaborate free contrapuntal development and working-out of the central idea contained in the theme, the connection between them and the theme itself being often more ideal than real."

It was Hans von Bülow who said of Beethoven taking themes for variations from forgotten ballets or operas, of Schumann accepting a theme from Clara Wieck, and of Brahms choosing a theme by Paganini: "The theme in these instances is of little more importance than that of the title-page of a book in relationship with the text."

Variation I. Poco più andante. The violins enter, and their figure is accompanied by one in triplet in the violas and 'cellos. These figures alternately change places. Wind instruments are added.

II. B-flat minor, più vivace. Clarinets and bassoons have a variation of the theme, and violins enter with an arpeggio figure.

III. There is a return to the major, con moto, 2-4. The theme is given to the oboes, doubled by the bassoons an octave below. There is an independent accompaniment for the lower strings. In the repetition the violins and violas take the part which the wind instruments had, and the flutes, doubled by the bassoons, have arpeggio figures.

IV. In minor, 3-8. The melody is sung by oboe with horn; then it

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is strengthened by the flute with the bassoon. The violas and shortly after the 'cellos accompany in scale passages. The parts change place in the repetition.

V. This variation is a vivace in major, 6-8. The upper melody is given to flutes, oboes, and bassoons, doubled through two octaves. In the repetition the moving parts are taken by the strings.

VI. Vivace, major, 2-4. A new figure is introduced. During the first four measures the strings accompany with the original theme in harmony, afterwards in arpeggio and scale passages.

VII. Grazioso, major, 6-8. The violins an octave above the clarinets descend through the scale, while the piccolo doubled by violas has a fresh melody.

VIII. B-flat minor, presto non troppo, 3-4. The strings are muted. The mood is pianissimo throughout. The piccolo enters with an in-

version of the phrase.

The Finale is in the major, 4-4. It is based throughout on a phrase, an obvious modification of the original theme, which is used at first as a ground bass,—"a bass passage constantly repeated and accompanied each successive time with a varied melody and harmony." This obstinate phrase is afterward used in combination with other figures in other passages of the Finale. The original theme returns in the strings at the climax; the wood-wind instruments accompany in scale passages, and the brass fills up the harmony. The triangle is now used to the end. Later the melody is played by wood and brass instruments, and the strings have a running accompaniment.

Mr. Max Kalbeck, in his Life of Brahms ("Johannes Brahms," Berlin, 1909, Vol. II., Part II., pp. 465–474), has much to say about these variations. He discusses the question whether Brahms was moved to write them by the remembrance of Anselm Feuerbach's picture, "The Temptation of Saint Anthony"; he alludes to the other Anthony, the Saint of Padua; and he tries to find in each variation something illustrative of Anthony's temptations in the Egyptian desert. Mr. Kalbeck even goes so far as to see in the publication of Flaubert's "La Tentation de Saint Antoine" and that of the variations in the same year an instance of "telepathic communication between two productive intellects." But Flaubert had meditated and also written an earlier version of his extraordinary book years before.



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"Don Juan," a Tone-poem (after Nicolaus Lenau), Op. 20. Richard Strauss

(Born at Munich, June 11, 1864; now living at Charlottenburg, Berlin.)

"Don Juan" is known as the first of Strauss's symphonic or tone-poems, but "Macbeth," Op. 23, although published later, was composed before it. The first performance of "Don Juan" was at the second subscription concert of the Grand Ducal Court Orchestra of Weimar in the fall of 1889. The Signale, No. 67 (November, 1889), stated that the tone-poem was performed under the direction of the composer, "and was received with great applause." (Strauss was a court conductor at Weimar 1889–94.) The first performance in Boston was at a Symphony Concert, led by Mr. Nikisch, October 31, 1891. The piece has also been played at these concerts: November 5, 1898, November 1, 1902, February 11, April 29, 1905, October 27, 1906, October 9, 1909.

"Don Juan" was played here by the Chicago Orchestra, Theodore Thomas conductor, March 22, 1898.

The work is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettle-drums, triangle, cymbals, Glockenspiel, harp, strings. The score is dedicated "To my dear friend, Ludwig Thuille," a composer and teacher, born at Bozen in 1861, who was a fellow-student at Munich. Thuille died in 1907.

Extracts from Lenau's * dramatic poem, "Don Juan," are printed on a fly-leaf of the score. I have taken the liberty of defining the characters here addressed by the hero. The speeches to Don Diego are in the first scene of the poem; the speech to Marcello, in the last.

*Nicolaus Lenau, whose true name was Nicolaus Niembsch von Strehlenau, was born at Cstatad. Hungary, August 13, 1802. He studied law and medicine at Vienna, but practised neither. In 1832 he visited the United States. In October, 1844, he went mad, and his love for Sophie von Löwenthal had much to do with the wretched mental condition of his later years. He died at Oberdöbling, near Vienna, August 22, 1850. He himself called "Don Juan" his strongest work.

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DON JUAN (zu Diego).

Den Zauberkreis, den unermesslich weiten, Von vielfach reizend schönen Weiblichkeiten Möcht' ich durchziehn im Sturme des Genusses, Am Mund der Letzten sterben eines Kusses. O Freund, durch alle Räume möcht' icht diegen, Wo eine Schönheit blüht, hinknien vor Jede, Und, wär's auch nur für Augenblicke, siegen.

DON JUAN (zu Diego).

Ich fliehe Überdruss und Lustermattung, Erhalte frisch im Dienste mich des Schönen, Die Einzle kränkend, schwärm' ich für die Gattung Der Odem einer Frau, heut Frühlingsduft, Drückt morgen mich vielleicht wie Kerkerluft. Wenn wechselnd ich mit meiner Liebe wandre Im weiten Kreis der schönen Frauen, Ist meine Lieb' an jeder eine andre; Nicht aus Ruinen will ich Tempel bauen. Ja, Leidenschaft ist immer nur die neue; Sie lässt sich nicht von der zu jener bringen, Sie kann nur sterben hier, dort neu entspringen, Und kennt sie sich, so weiss sie nichts von Reue. Wie jede Schönheit einzig in der Welt, So ist es auch die Lieb', der sie gefällt. Hinaus und fort nach immer neuen Siegen, So lang der Jugend Feuerpulse fliegen!

Don Juan (su Marcello).

Es war ein schöner Sturm, der mich getrieben, Er hat vertobt, und Stille ist geblieben. Scheintot ist alles Wünschen, alles Hoffen; Vielleicht ein Blitz aus Höh'n, die ich verachtet, Hat tötlich meine Liebeskraft getroffen, Und plötzlich ward die Welt mir wüst, umnachtet; Vielleicht auch nicht; der Brennstoff ist verzehrt, Und kalt und dunkel ward es auf dem Herd.

These lines have been Englished by John P. Jackson:*-

*John P. Jackson, journalist, died at Paris, December 1, 1807, at the age of fifty. He was for many years on the staff of the New York *Herald*. He espoused the cause of Wagner at a time when the music of that composer was not fashionable, and he Englished some of Wagner's librettos.

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DON JUAN (to Diego, his brother).

O magic realm, illimited, eternal, Of gloried woman,—loveliness supernal! Fain would I, in the storm of stressful bliss, Expire upon the last one's lingering kiss! Through every realm, O friend, would wing my flight, Wherever Beauty blooms, kneel down to each, And, if for one brief moment, win delight!

DON JUAN (to Diego).

I flee from surfeit and from rapture's cloy. Keep fresh for Beauty service and employ, Grieving the One, that All I may enjoy. The fragrance from one lip to-day is breath of spring: The dungeon's gloom perchance to-morrow's luck may bring. When with the new love won I sweetly wander, No bliss is ours upfurbish'd and regilded; A different love has This to That one vonder.— Not up from ruins be my temples builded. Yea, Love life is, and ever must be new, Cannot be changed or turned in new direction; It cannot but there expire—here resurrection; And, if 'tis real, it nothing knows of rue! Each beauty in the world is sole, unique: So must the Love be that would Beauty seek! So long as Youth lives on with pulse afire, Out to the chase! To victories new aspire!

DON JUAN (to Marcello, his friend).

It was a wond'rous lovely storm that drove me: Now it is o'er; and calm all round, above me; Sheer dead is every wish; all hopes o'ershrouded,— 'Twas p'r'aps a flash from heaven that so descended, Whose deadly stroke left me with powers ended, And all the world, so bright before, o'erclouded; And yet p'r'aps not! Exhausted is the fuel; And on the hearth the cold is fiercely cruel.

There are two ways of considering this tone-poem: to say that it is a fantasia, free in form and development, and that the quotations from



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the poem are enough to show the mood and the purposes of the composer; or to discuss the character of Lenau's hero, and then follow foreign commentators who give significance to every melodic phrase and find deep, esoteric meaning in every modulation. No doubt Strauss himself would be content with the verses of Lenau and his own music, for he is a man not without humor, and on more than one occasion he has slyly smiled at his prying or pontifical interpreters.

Strauss has particularized his hero among the many that bear the name of Don Juan, from the old drama of Gabriel Tellez, the cloistered monk who wrote, under the name of "Tirso de Molina," "El Burlador de Sevilla y el Convidado de Piedra" (first printed in 1634), to "Juan de Manara," drama in four acts by Edmond Haraucourt, with incidental music by Paul Vidal (Odéon, Paris, March 8, 1898). Strauss's hero is specifically the Don Juan of Lenau, not the rakehelly hero of legend and so many plays, who at the last is undone by the Statue whom he had invited to supper.

Lenau wrote his poem in 1844. It is said that his third revision was made in August and September of that year at Vienna and Stuttgart. After September he wrote no more, for he went mad, and he was mad until he died in 1850. The poem, "Eitel nichts," dictated in the asylum at Winnenthal, was intended originally for "Don Juan." "Don Juan" is of a somewhat fragmentary nature. The quotations made by Strauss paint well the hero's character.

L. A. Frankl, the biographer of the morbid poet, says that Lenau once spoke as follows concerning his purpose in this dramatic poem: "Goethe's great poem has not hurt me in the matter of 'Faust,' and Byron's 'Don Juan' will here do me no harm. Each poet, as every human being, is an individual 'ego.' My Don Juan is no hot-blooded man eternally pursuing women. It is the longing in him to find a

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woman who is to him incarnate womanhood, and to enjoy, in the one, all the women on earth, whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him."*

Now Strauss himself was not given a clue to any page of his score. Yet, in spite of this fact, Mr. William Mauke does not hesitate to entitle certain sections: "The First Victim, 'Zerlinchen'"; "The Countess"; "Anna." Why "Zerlinchen"? There is no Zerlina in the poem. There is no reference to the coquettish peasant girl. Lenau's hero is a man who seeks the sensual ideal. He is constantly disappointed. He is repeatedly disgusted with himself, men and women, and the world; and when at last he fights a duel with Don Pedro, the avenging son of the Grand Commander, he throws away his sword and lets his adversary kill him.

"Mein Todfeind ist in meine Faust gegeben;
Doch dies auch langweilt, wie das ganze Leben."

("My deadly foe is in my power; but this, too, bores me, as does life itself.")

The first theme, E major, allegro molto con brio, 2-2, is a theme of passionate, glowing longing; and a second theme follows immediately, which some take to be significant of the object of this longing. The third theme, typical of the hero's gallant and brilliant appearance, proud and knight-like, is added; and this third theme is entitled by Mr. Mauke "the Individual Don Juan theme, No. 1." These three themes are contrapuntally bound together, until there is, as it were, a signal given (horns and then wood-wind). The first of the fair apparitions appears,—the "Zerlinchen" of Mr. Mauke. The conquest

*See the remarkable study, "Le Don Juanisme," by Armand Hayem (Paris, 1886), which should be read in connection with Barbey d'Aurevilly's "Du Dandysme et de Georges Brummell." Mr. George Bernard Shaw's Don Juan in "Man and Superman" has much to say about his character and aims.

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is easy, and the theme of Longing is jubilant; but it is followed by the chromatic theme of "Disgust" (clarinets and bassoons), and this is heard in union with the second of the three themes in miniature (harp). The next period—"Disgust" and again "Longing"—is built on the significant themes, until at the conclusion (fortissimo) the theme "Longing" is heard from the deep-stringed instruments (rapidamente).

And now it is the Countess that appears,—"the Countess ————, widow; she lives at a villa, an hour from Seville" (Glockenspiel, harp, violin solo). Here follows an intimate, passionate love scene. The melody of clarinet and horn is repeated, re-enforced by violin and 'cellos. There is canonical imitation in the second violins, and afterward viola, violin, and oboes. At last passion ends with the crash of a powerful chord in E minor. There is a faint echo of the Countess theme; the 'cellos play (senza espressione) the theme of "Longing." Soon enters a "molto vivace," and the Cavalier theme is heard slightly changed. Don Juan finds another victim, and here comes the episode of longest duration. Mr. Mauke promptly identifies the woman. She is "Anna."

This musical episode is supposed to interpret the hero's monologue. Dr. Reimann thinks it would be better to entitle it "Princess Isabella and Don Juan," a scene that in Lenau's poem answers to the Donna Anna scene is the Da Ponte-Mozart opera.* Here the hero deplores his past life. Would that he were worthy to woo her! Anna knows his evil fame, but struggles vainly against his fascination. The episode begins in G minor (violas and 'cellos). "The silence of night, anxious expectancy, sighs of longing"; then with the entrance of G major (oboe solo) "love's bliss and happiness without end." The love song of the oboe is twice repeated, and it is accompanied in the 'cellos by the

* It is only fair to Dr. Reimann to say that he does not take Mr. Wilhelm Mauke too seriously.

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Till the end the mood grows wilder and wilder. There is no longer time for regret, and soon there will be no time for longing. It is the Carnival, and Don Juan drinks deep of wine and love. His two themes and the themes of "Disgust" and the "Carnival" are in wild chromatic progressions. The Glockenspiel parodies his second "Individual Theme," which was only a moment ago so energetically proclaimed by the horns. Surrounded by women, overcome by wine, he rages in passion, and at last falls unconscious. Organ-point. Gradually he comes to his senses. The themes of the apparitions, rhythmically disguised as in fantastic dress, pass like sleep-chasings through his brain, and then there is the motive of "Disgust." Some find in the next episode the thought of the cemetery with Don Juan's reflections and his invitation to the Statue. Here the jaded man finds solace in bitter reflection. At the feast surrounded by gay company, there is a faint awakening of longing, but he exclaims:—

"The fire of my blood has now burned out."

Then comes the duel with the death-scene. The theme of "Disgust" now dominates. There is a tremendous orchestral crash; there is long and eloquent silence. A pianissimo chord in A minor is cut into by a piercing trumpet F, and then there is a last sigh, a mourning dissonance and resolution (trombones) to E minor.

"Exhausted is the fuel, And on the hearth the cold is fiercely cruel."

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Some say that Don Juan Tenorio was the Lord d'Albarran de Grenade or the Count of Marana, or Juan Salazar mentioned by Bernal Diaz del Castillo, or Juan of Salamanca. Some have traced to their own satisfaction his family tree: thus Castil-Blaze gives the coat-of-arms of the Tenorio family, "once prominent in Seville, but long extinct." Others find the hero and the Stone Man in old legends of Asia, Greece, Egypt. Such researches are harmless diversions.

We know that in the fifteenth and sixteenth centuries in Spain an "auto" or religious drama entitled "Ateista Fulminado" was acted in churches and monasteries. The chief character was a dissipated, vicious, atheistical fellow, who received exemplary punishment at the foot of an altar. A Portuguese Jesuit wrote a book on this tradition, and gave to the hero adventures analogous to those in the life of Don Juan. There was also a tradition that a certain Don Juan ran off with the daughter of the Commander Ulloa, whom he slew. Don Juan in pursuit of another victim went to the monastery of Saint Francis at Seville, where they had raised a marble tomb to the commander, and there the rake was surprised and slain. The monks hid the corpse, and spread the report that the impious knight had insulted and profaned the tomb of his victim, and the vengeance of heaven had removed the body to the infernal regions.

On these traditions Tirso de Molina may have founded his celebrated play, which in turn has been the source of so many plays, operas, pantomimes, ballets, poems, pictures, tales.

Here we are concerned only with Don Juan in music. They that wish to read about the origin of the legend and "El Burlado" may consult Magnabal's "Don Juan et la Critique Espagnole" (Paris, 1893); the pages in Jahn's "Mozart" (1st ed., 4th vol.); "Molière Musicien," by Castil-Blaze, vol. i. (Paris, 1852); Barthel's preface to Lenau's "Don Juan" (Reclam edition); Rudolf von Freisauff's "Mozart's Don Juan" (Salzburg, 1887).

August Rauber has written a book, "Die Don Juan Sage im Lichte biologischer Forschung," with diagrams (Leipsic, 1899).

* *

In Tirso de Molina's comedy these women figure: the Duchess



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calls, and drags him down to hell.

This comedy was translated into Italian by Onofrio Gilberti. It was then entitled "Il Convitato di Pietra," and performed at Naples in 1652. There were other Italian versions in that year. A play founded at least on Gilberti's version was played in Italian at Paris in 1657. French version of the old comedy, "Le Festin de Pierre," was played at Lyons in 1658, and de Villiers's tragi-comédic at Paris in 1659.

The opera librettists first began with these old comedies. And here is

a list that is no doubt imperfect:—

"Le Festin de Pierre," vaudeville by Le Tellier at the Foire Saint-Germain, 1713. The final ballet in the infernal regions made such a scandal that the piece was suppressed, but it was afterwards revived.

"Don Giovanni," ballet by Gluck (Vienna, 1761). The characters are Don Giovanni, his servant, Donna Anna and her father, and the

guests at the feast.

- "Il Convitato di Pietra," by Righini (Vienna, 1777). In this opera the fisher-maiden was introduced.
 - "Il Convitato di Pietra," by Calegari (Venice, 1777).
 "Il Convitato di Pietra," by Tritto (Naples, 1783).

"Don Giovanni," by Albertini (Venice, 1784).

"Don Giovanni Tenorio," by Cazzaniga (Venice, 1787). Goethe saw it at Rome, and described the sensation it made. "It was not possible to live without going to see Don Giovanni roast in flames and to follow the soul of the Commander in its flight toward heaven."

"Il Convito di Pietra," by Gardi (Venice, 1787).

"Don Giovanni," by Mozart (Prague, October 29, 1787).

"Don Giovanni," by Fabrizi (Fano, 1788).

- "Nuovo Convitato di Pietra," by Gardi (Bologna, 1791). "Il Dissoluto Punito," by Raimondi (Rome, about 1818).
- "Don Giovanni Tenorio," by Don Ramon Carnicer (Barcelona, 1822).
 "Il Convitato di Pietra," by Pacini (Viareggio, 1832).

"Don Juan de Fantasie," one-act operetta by Fr. Et. Barbier (Paris, 1866).

"The Stone-guest" ("Kamjennyi Gost"), left unfinished by Dargomijsky, orchestrated by Rimsky-Korsakoff, and produced with a prelude by César Cui at St. Petersburg in 1872. The libretto is a poem by Poushkin. The opera is chiefly heightened declamation with orchestral accompaniment. There is no chorus. There are only two songs. The composer, a sick man during the time of composition, strove only after dramatic effect, for he thought that in opera the music should

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only accent the situation and the dialogue. The commander is characterized by a phrase of five tones that mount and descend diatonically and in whole tones. The opera does not last two hours.

"Il Convitato di Pietra," by Manent (Barcelona, 1875). "Il Nuovo Don Giovanni," by Palmieri (Trieste, 1884).

"La Statue du Commandeur," pantomime, music by Adolphe David (Paris, 1892). In this amusing piece the Statue loses his dignity at the feast, and becomes the wildest of the guests. He applauds the dancers so heartily that he breaks a finger. He doffs his helmet and joins in a cancan, and forgets to take his place on the pedestal in a square in Seville. Consternation of the passers-by. Suddenly the Statue is seen directing unsteady steps. Don Juan and other revellers assist him to recover his position and his dignity.

Here may be added:-

"Don Juan et Haydée," cantata by Prince Polognac (St. Quentin, 1877). Founded on the episode in Byron's poem.

'Ein kleiner Don Juan,'' operetta by Ziehrer (Budapest, 1879).

"Don Juan Fin de Siècle," ballet by Jacobi (London, 1892).

"Don Juan's letztes Abenteuer," music by Paul Gräner (Leipsic, June, 1914).

ENTR'ACTE.

THE UNMUSICAL MAN.

(From the London Times, June 16, 1914.)

Although many people will admit that they do not appreciate the higher forms of classical music, yet it is only occasionally that one meets a man who will say outright that he is unmusical. With women such an admission is even rarer, and even then is generally made in such a manner as to imply that, if only man would invent some new form of musical instrument, she would be sure to appreciate that and would probably play it with skill. In this, as in most other arguments on social or domestic questions, women boldly carry into practice the Napoleonic maxim that attack is the best method of defence.

Yet, although a man may admit that he is not musical, he is very reluctant to label himself definitely as "unmusical." It sounds so final, somehow—almost like admitting a physical defect. And it



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might lay one open to the spoken pity of the musical—a dreadful thing. All the same, it is of no use for the unmusical man to try and conceal his defect—if it is a defect.

He is certain of detection in the long run. The fact that he sleeps during a classical concert is of minor importance; many an enthusiast closes his eyes with excess of artistic fervor during the rendering of a masterpiece. And if the unmusical man is a man of the world, as he generally is, he will have learned to sleep lightly and to awaken at the right moment. At a concert he will pass. It is in the ordinary round of household life that his danger lies.

The truly unmusical man nearly always sings in his bath. gurgle of the water seems to move him to song, and he carols lustily Partly he may do this from joy of life in the some well-known song. early morning. But he will also be heard singing if he has a bath before dinner, so there must be some other reason as well. After all, there are no critics in a bathroom—no people with supersensitive ears to draw in their breath with pain whenever the singer strikes a false He feels free at last and gives voice to joy. For musical people are apt to forget that the man with no sense of tune or rhythm still likes occasionally, as all healthy people do, to hear his own voice raised in song. And because his vocal organs do not produce the sort of noise that they appreciate, they have no right to forbid him the use This bathroom test is almost infallible; per contra, one supposes the musical genius takes his bath in dead silence, and cases have doubtless been known where the precocious child who masters the violin by the time he is three has cried melodiously at the mere prospect of a bath.

In social life the unmusical man is unquestionably an asset. He is generally a genial, equable soul, and his consciousness of the fact that he cannot sing or play at an evening party makes him talk mainly about the gifts of the other guests. This is popularity.

Then it is he who applauds the second-rate singer with the same generous fervor he accorded to the genius with the violin. He regards it as his duty to applaud. He probably prefers the mediocre performances; in his heart of hearts he hates the violin—especially when it is

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well played. But he is determined to be fair and to give the same measure of applause to all.

Another very pleasing and human trait in the unmusical man is that he always likes a military band, and if he is in the street he cannot resist stepping in time to it. Yet five minutes afterward he could not for the life of him whistle correctly two bars of the march which he has just heard.

It is curious, the man with no ear for music is often more affected by some simple tune than the born musician. He may have no real appreciation of the music, but the rhythm of it has opened the gates of memory, and the shades of the past come through to flit before his saddened eyes. Thus music will sometimes literally make him sorrowful. But next morning in the kindly privacy of his bathroom he will sing again the tuneless song he loves, and then he will feel quite happy. He must be accounted in many ways an enviable man.

THE MECHANICAL MUSE.

BY CLARENCE ROOK.

(From the Daily Chronicle, London.)

"Do you like steam organs?"

You may imagine my reticence as I encountered the new tenant of the flat opposite as she passed me on the stairs. A slim young woman, with a firm tread and steady eyes, so far as was revealed to me, for she had the advantage of the light behind her. For some days the hint had come from the flat opposite—the vague hint that it was not a baby, or a dog, or a parrot, or even a canary that was at work. There was noise; but not the noise of any living thing, though occasionally a human whistle or shout or laugh sounded in approval or accompaniment.

A few days later I encountered the young lady in the street outside the flat. She descended from an obviously expensive, low-hung racing motor-car, and ordered a man to get at the wheel and take it home. And then, after a few minutes, the noise began. It was neither a cat nor a baby. But it sounded like a parody of a baby Caruso on the tiles in the small hours. And then, after a little, I realized that it was some sort of a talking-machine, an instrument which may bring happy memories to men wintering in Antarctic regions and longing to hear even a street-organ or a cat or the whistle of an errand-boy, when the nuisance of the noise has been forgotten and only its association remembered.

You get your news of neighbors from those intimate attendants who stand at the door and wait. It was the hall porter whose news filtered through the domestic service pipe and assured me that the young lady was an expert motorist, who was winning races in that long gray car. He would have carried her skirts—if she had any—up the stairs. And there came, too, the announcement that the husband was a flying man, who—my word!—might drop in any night with an aëroplane if he inadvertently had forgotten his latch-key, and enter by the immemorial Eastern custom of thieves—through the roof.

But, really, I didn't worry about that. The loving couple, who went out daily to face a separate death on the latest inventions of science, might do as they pleased. What was really annoying was their return. Monsieur always gave money to the hand-turned piano in the street below. Madame always subsidized a penny whistle in the street. . . . "They like music," was the enthusiastic comment of the hall porter. And then the domestic music began . . . for these admirable mechanicians seemed to have adopted all the most recent appliances for the supply of tunes that can be turned on as water from a tap. They have, of course, an automatic piano, a good one when properly treated, which does everything but provide music, and the mechanical music-maker.

And they have established an electrophone which brings the perfume of the music hall over the domestic doorstep,—so much I gather from the bursts of laughter at the repetition of the joke,—you can always recognize the laughter at what is simply facetious. In fact, my neighbors have reduced—or raised—their desires for art, literature, and—I suspect cooking—to the mechanical stage. Anyhow, I distinctly heard something between a steam-organ and an expiring frog singing a bit from "Lohengrin" with no mistake, and, when they sit down to dinner, I strongly suspect it is a meal electrically cooked in some automatic engine without a single mistake,— a mechanical meal without the human touch which at least suggests the delicate skirting round the borders of possible error.

It is that absence of mistakes that worries me in the performance of my mechanical muse when she sets her music going. There is such a deadly certainty about the whole business. Or, if there is a mistake, it is always inevitably and irremediably the same one, having been produced in some unknown place where nameless gnomes with hammers and chisels and all manner of unmusical noises have been serving the muse. But, when the automatic music begins, I know what we are in for. Nothing possibly can go wrong with the production of Richard Wagner or Lionel Monckton when they get on to the machine. They are as safe as the composer who relies on the steam-organ of the roundabout, which succeeds because it always plays the same tune,

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whatever tune it plays, so that no one notices any mistake, unless something goes wrong with the ribbon, or the film, or the bandag, or whatever is the happy device which can now and then make the unforeseen mistake which comes—with a pleasant silence for a season.

And I can foresee that within a few years my mechanical muse will have provided the automatic poet, though this is, perhaps, only a scientific dream. She is keen on automatic poetry, and I have heard the parody of a voice of a friend of mine reciting "The Charge of the Light Brigade" through the adjacent recitophone (not a bit like it!). But as I try to go to sleep while the recitation is humming, the dream comes of the possible mechanical poem. My opposite neighbor would probably welcome the fact that you are poetical? You are mechanical? You want to combine the two. And the mechanism should get the better of Babbage and his calculation machine, put behind the cash register, which accepts a sovereign and gives the right change sometimes, but never admits a mistake.

The practical poetist should look for the machine that grinds out poetry. It may be a sonnet you want, or a bit of Alexandrines, or an epigram, or a sentimental song—no matter what, as long as you have the money in your pocket to pay the operator, even if you want an epic. Sir James Murray's new dictionary shall be shovelled into some intelligent machine, and out of it will come, at will of the grim operator, the words cut into strips as triolets or hexameters of Futuresque fantasies—ready to wear, as the outfitters say. There would be no

mistakes. Oh! but that is only a dream.

And really I should apologize for this onslaught. For, after all, the engineer of music is carrying the dry bones of it about to people who might never have a chance of getting into touch with any decent music at all. And it needs but that little touch of imagination when one hears the plunk or slam or bang or thump or squawk of the melody to turn it into something quite different, even as when you read the "Midsummer Night's Dream" in bad print you may envisage Fairyland. I had been thinking on those lines when once again I encountered the muse at the front door. She and her husband had not yet been parted by sudden death. But probably the domestic brain pipe had brought complaints—possibly the hall porter. She stopped. Miles apart are the residents of flats.

"I'll close the fanlight," she said, coldly. "But I thought you'd like it."

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Overture to "Euryanthe" Carl Maria von Weber

(Born at Eutin, in the grand duchy of Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Euryanthe," grand heroic-romantic opera in three acts, book founded by Helmina von Chezy on an old I'rench tale of the thirteenth century, "Histoire de Gérard de Nevers et de la belle et vertueuse Euryant de Savoye, sa mie,"—a tale used by Boccaccio ("Decameron," second day, ninth novel) and Shakespeare ("Cymbeline"),—music by Von Weber, was produced at the Kärnthnerthor Court opera theatre, Vienna, October 25, 1823. The cast was as follows: Euryanthe, Henriette Sontag; Eglantine, Therese Gruenbaum (born Mueller); Bertha, Miss Teimer; Adolar, Haizinger; Rudolph, Rauscher; Lysiart, Forti; King Ludwig, Seipelt. The composer conducted.

The opera was completed without the overture on August 29, 1823. Weber began to compose the overture on September 1, 1823, and completed it at Vienna on October 19 of that year. He scored the overture at Vienna, October 16–19, 1823.

Weber wrote to his wife on the day after the first performance: "My reception, when I appeared in the orchestra, was the most enthusiastic and brilliant that one could imagine. There was no end to it. At last I gave the signal for the beginning. Stillness of death. The overture was applauded madly; there was a demand for a repetition; but I went ahead, so that the performance might not be too long drawn out."

But Max Maria von Weber, in the life of his father, gives a somewhat different account. A grotesque incident occurred immediately before the performance. There was a tumult in the parterre of the operahouse. There was laughing, screaming, cursing. A fat, carelessly dressed woman, with a crushed hat and a shawl hanging from her shoulders, was going from seat to seat, screaming out: "Make room for me! I am the poetess, I am the poetess!" It was Mme. von Chezy, who had forgotten to bring her ticket and was thus heroically attempt-



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ing to find her seat. The laughter turned into applause when Weber appeared in the orchestra, and the applause continued until the signal for beginning was given.

"The performance of the overture," says Max von Weber, "was not worthy of the usually excellent orchestra; indeed, it was far inferior to that at the dress rehearsal. Perhaps the players were too anxious to do well, or, and this is more probable, perhaps the fault was in the lack of sufficient rehearsal. The ensemble was faulty,—in some places the violins actually played false,—and, although a repetition was demanded by some, the impression made by the poetic composition was not to be compared with that made later in Berlin, Dresden, and the Gewandhaus concert in Leipsic." Yet Max von Weber says later that Count Brühl wrote the composer, January 18, 1824, that the overture played for the first time in Berlin in a concert led by F. L. Seidel hardly made any impression at all. To this Weber answered, January 23: "That the overture failed is naturally very unpleasant for me. It must have been wholly misplayed, which I am led to believe from the remarks about its difficulty. The Vienna orchestra, which is in no way as good as that of Berlin, performed it prima vista without any jar to my satisfaction and, as it seemed, with effect."

* *

The overture begins E-flat, Allegro marcato, con molto fuoco, 4-4, though the half-note is the metronomic standard indicated by Weber. After eight measures of an impetuous and brilliant exordium the first theme is announced by wind instruments in full harmony, and it is derived from Adolar's phrase: "Ich bau' auf Gott und meine Euryanth'" (act i., No. 4). The original tonality is preserved. This theme is developed brilliantly until, after a crashing chord, B-flat, of full orchestra and vigorous drum-beats, a transitional phrase for 'cellos leads to the second theme, which is of a tender nature. Sung by the first violins over sustained harmony in the other strings, this theme is associated in the opera with the words, "O Seligkeit, dich fass' ich kaum!" from Adolar's air, "Wehen mir Lüfte Ruh'" (act ii., No. 12). The measures of the exordium return, there is a strong climax, and then after a long organ-point there is silence.

The succeeding short largo, charged with mystery, refers to Eglantine's vision of Emma's ghost and to the fatal ring; and hereby hangs a tale. Eglantine has taken refuge in the eastle of Nevers and won the affection of Euryanthe, who tells her one day the tragic story of Emma and Udo, her betrothed. For the ghost of Emma, sister of Adolar, had appeared to Euryanthe and told her that Udo had loved her faithfully. He fell in a battle, and, as life was to her then worthless, she took poison from a ring, and was thereby separated from Udo; and, wretched ghost, she was doomed to wander by night until the ring

of poison should be wet with the tears shed by an innocent maiden in her time of danger and extreme need (act i., No. 6). Eglantine steals the ring from the sepulchre and gives it to Lysiart, who shows it to the court, and swears that Euryanthe gave it to him and is false to Adolar. The music is also heard in part in act iii. (No. 23), where Eglantine, about to marry Lysiart, sees in the madness of sudden remorse the ghost of Emma, and soon after reveals the treachery.

In "Euryanthe," as in the old story of Gérard de Nevers, in the tale told by Boccaccio, and in "Cymbeline," a wager is made over a woman's chastity, and in each story the boasting lover or husband is easily persuaded to jealousy and revenge by the villain bragging, in his turn, of favors granted to him.

In Boccaccio's story, Ambrose of Piacenza bribes a poor woman who frequents the house of Bernard Lomellin's wife to bring it about that a chest in which he hides himself is taken into the wife's bedchamber to be left for some days "for the greater security, as if the good woman was going abroad." At night he comes out of the chest, observes the pictures and everything remarkable in the room, for a light is burning, sees the wife and a little girl fast asleep, notices a mole on the wife's left breast, takes a purse, a gown, a ring, and a girdle, returns to the chest, and at the end of two days is carried out in it. He goes back to

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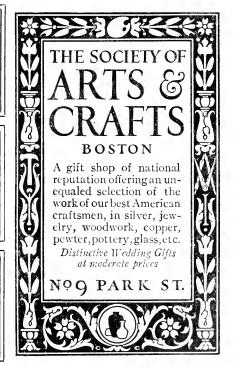
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Paris, summons the merchants who were present when the wager was laid, describes the bedchamber, and finally convinces the husband by telling him of the mole.

So in Shakespeare's tradegy Iachimo, looking at Imogen asleep,

sees "on her left breast a mole cinque-spotted."

In "Gérard de Nevers" the villain Lysiart goes as a pilgrim to the castle where Euryanthe lives. He makes love to her and is spurned. He then gains the help of an old woman attendant. Euryanthe never allows her to undress her wholly. Asked by her attendant the reason of this, Euryanthe tells her that she has a mole in the form of a violet under her left breast and she has promised Gerhard—the Adolar of the opera—that no one should ever know it. The old woman sees her way. She prepares a bath for Euryanthe after she has bored a hole in the door, and she stations Lysiart without.

This scene would hardly do for the operatic stage, and therefore Mme. von Chezy invented the melodramatic busines: of Emma's sepulchre, but in her first scenario the thing that convinced the lover of Euryanthes unfaithfulness was a blood-stained dagger, not a ring. The first scenario was a mass of absurdities, and von Weber with all his changes did not succeed in obtaining a dramatic and engrossing libretto.

Weber wished the curtain to rise at this episode in the overture, that there might be a "pantomimic prologue": "Stage. The interior of Emma's tomb; a statue of her kneeling near her coffin, over which is a canopy in the style of the twelfth century; Euryanthe praying by the coffin; Emma's ghost as a suppliant glides by; Eglantine as an eavesdropper." There was talk also of a scene just before the close of the opera in which the ghosts of the united Emma and Udo should appear. Neither the stage manager nor the eccentric poet was willing to introduce such "sensational effects" in a serious opera. Yet the experiment was tried, and it is said with success, at Berlin in the Thirties and at Dessau.

Jules Benedict declared that the Largo episode was not intended by Weber for the overture; that the overture was originally only a fiery allegro without a contrast in tempo, an overture after the manner of Weber's "Beherrscher der Geister," also known as overture "zu Rübezahl" (1811). But the old orchestral parts at Vienna show no such change, neither does the original sketch. For a discussion of the point whether the Largo was inserted just before the dress rehearsal

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and only for the sake of the "pantomimic prologue" see F. W. Jähns's "Carl Maria von Weber," pp. 365, 366 (Berlin, 1871).

Eight violins, muted, play sustained and unearthly harmonics pianissimo, and violas soon enter beneath them with a subdued tremolo.*

Violoneellos and basses, tempo primo, assai moderato, begin softly an inversion of the first theme of the wind instruments in the first part of the overture. This fugato constitutes the free fantasia. There is a return to the exordium, tempo primo, at first in C major, then in E-flat. The second theme reappears fortissimo, and there is a jubilant coda.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and strings. The opera is dedicated to His Majesty the Emperor of Austria.

* * *

A life of von Weber by Georges Servières, a volume in the series "Les Musiciens Célèbres," was published at Paris in 1907 by Librairie Renouard, Henri Laurens, Éditeur. Servières, after speaking of Mme. von Chezy's foolish libretto, says: "In spite of the corrections

*Wagner transcribed this passage for brass instruments in the funeral march he wrote for the arrival of Weber's body from London at Dresden (performed at Dresden, December 14, 1844). Muffled snare-drums gave the tremolo of the violas. The motives of this funeral music were from "Euryanthe," and were scored for eighty wind instruments and twenty drums. The song for male voices, "At Weber's Grave," words and music by Wagner, was sung December 14, 1844. For an interesting account of this composition see "Richard Wagner's Webertrauermarsch," by Mr. Kurt Mey, of Dresden, published in part 12 of Die Musik (March 1907). An orchestral transcription of "At Weber's Grave," made by Mr. Frederick A. Stock for wind instruments, harp, and kettledrums, was played by the Theodore Thomas Orchestra at Chicago, January 6, 1906, in memory of Theodore Thomas (who died January 4, 1905).

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and the revisions which the composer demanded, the piece was still absurd, and it is surprising that Mme. von Weber, who showed such intelligence in pointing out to her husband the scenes to be discarded in the libretto of 'Der Freischütz,' did not dissuade him from the choice

of this foolish poem."

Servières says of the overture: "It is perhaps the most perfect of Weber's symphonic works. Brilliance, conciseness, contrasts of orchestral color, dramatic accent and fiery passion,—all the qualities of Weber's nature are here marked in the highest degree, and yet, aside from the chivalric theme in triplets of the first eight measures and the fugato in the strings which follows the mysterious largo, it is formed only from themes of the score. At first the virile accents of Adolar expressing his faith in Euryanthe, in the rhythm of a warlike march, then as an idea to be sung, the melodious allegro of his air, 'O Seligkeit!' all emotional in its tenderness. The three themes are then blended, interlaced, until a call repeated on a pedal-point of the dominant, with traversing and dissonant chords, prepares the modulation in B major and the vaporous theme of Emma's apparition. There is nothing more delicious, both in harmony and in orchestration, than the fifteen measures of this largo. The compact development established by von Weber on a two-voiced fugato represents the sombre weavings of the criminal couple, Lysiart and Eglantine. The crescendo leads to a tutti in which the chivalric theme seems, like a flashing sword, to cut asunder the fatal intrigue; then, with a leap from C major to E-flat, it brings back, with the tonality of the overture, the themes of confidence and love which have been previously heard.'

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Guy Ropartz			rmphony No	4 (played without pause)
				_
Chadwick .				. Symphonic Sketches
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2. (a) Sonata in D major -	-	-	-	-	-	Haydn			
(b) Sonata in B minor, Op. 58	-	-	-	-	-	Chopin			
 (a) In the Garden of the Old (b) Serenade in G-flat, Op. 15 	Serail, from	Cp. 18	}	-		Blanchet			
(c) Étude-Caprice, from Op. 1(d) The Pensive Spinner, from	4 Op. 10 }	-	-	-	-	Ganz			
(e) Elve's Dance, from Op. 3	-	-	-	-	-	Korngold			
(f) Mignon's Lied { (g) Rakoczy March {	-	-	-	-		Liszt			
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MOZART .								Quart	et in E-flat major, Köchel No. 428
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SCHUBERT				Quint	tet in	C maj	or, fo	r two \	Violins, Viola, and two Violoncellos
SCHUMANN									Quartet in A major, Op. 41, No. 3
DVORÁK .				. (Quarte	t in D	mino	or, Op.	34. (First time at these concerts)
BOCCHERINI . Quintet in C major, for Violins, Viola, and two Violoncellos. (First time at these concerts)									
ZOLTAN KOD	ÁLY							Quarte	et in C major, Op. 2. (First time)
DANIEL GREGORY MASON Quartet in A major, for Piano, Violin, Viola, and Violoncello. (First time)									
ARNOLD SCH	IÖNB	ERG							or two Violins, two Violas, and two Nacht). (First time)
V. TOMMASIN	NI								Quartet in F major. (First time)

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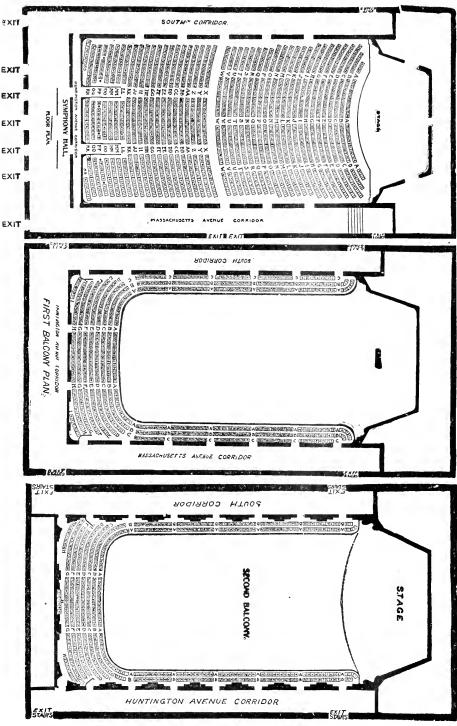


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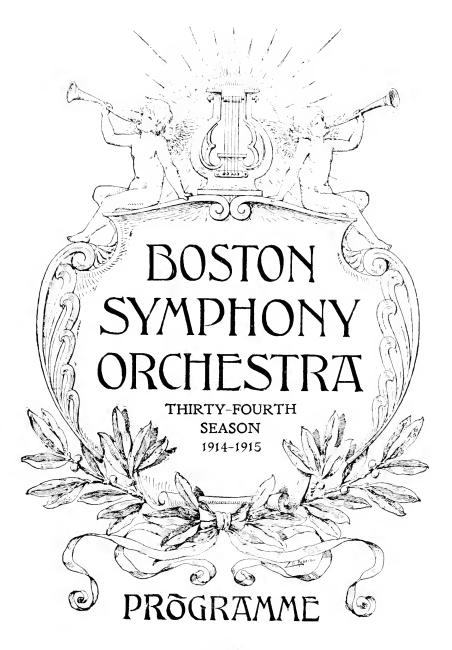
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WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE



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AT 2.30 O'CLOCK

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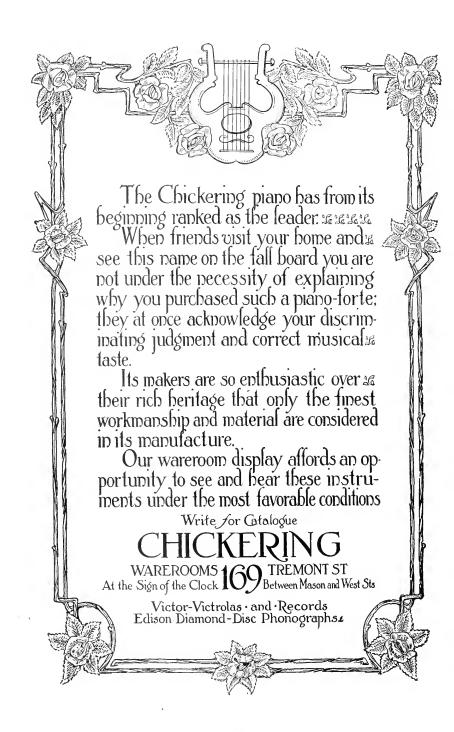
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FLUTES.	Oboes.	Clarinets.	Bassoons.				
Maquarre, A.	Longy, G.	Sand, A.	Sadony, P.				
Brooke, A. Chevrot, A. Battles, A.	Lenom, C. Stanislaus, H	Mimart, P. Vannini, A.	Mueller, E. Fuhrmann, M.				
English H	ORN. BA	ASS CLARINET.	Contra-Bassoon.				
Mueller,	F.	Stumpf, K.	Mosbach, J.				
Horns. Wendler, G. Lorbeer, H. Hain, F. Resch, A.	Horns. Jaenicke, B. Miersch, E. Hess, M. Hübner, F.	Trumpets. Heim, G. Mann, J. Kloepfel, L.	TROMBONES. Alloo, M. Belgiorno, S. Mausebach, A. Kenfield, L.				
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Mattersteig, P.	Holy, A. White, R.	Neumann, S. Zahn					
Organ.			Assistant Librarian.				
Marshall,	J.P.	Sauerquell, J.	Rogers, L. J.				



Second Rehearsal and Concert

FRIDAY AFTERNOON, OCTOBER 23, at 2.30 o'clock

SATURDAY EVENING, OCTOBER 24, at 8.00 o'clock

Programme

Mozart . . Maurerische Trauermusik: Masonic Funeral Music (In Memoriam: Gardiner Martin Lane)

Ropartz . . Symphony No. 4, C major, (played without pause)

First time in Boston

Chadwick . . . Symphonic Sketches: Suite for orchestra

I. Jubilee.

II. Noël.

Sibelius

III. Hobgoblin.IV. A Vagrom Ballad.

/ r. "Karelia," overture for full orchestra, Op. 10

2. "The Swan of Tuonela," legend from the Finnish Folk-epic "Kalevala"

3. "Finlandia," symphonic poem for orchestra Op. 26, No. 7

There will be an intermission of ten minutes after the symphony

The doors of the hall will be closed during the performance of each number on the programme. Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers.

City of Boston, Revised Regulation of August 5, 1898.—Chapter 3, relating to the covering of the head in places of public amusement

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MASONIC FUNERAL MUSIC (K. 477). WOLFGANG AMADEUS MOZART (Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

The Maurerische Trauermusik was composed at Vienna in July, 1785, and inspired by the death of fellow Free Masons, Mecklenburg and Esterhazy. It is scored for first and second violins, violas, basses, two oboes, one clarinet, one basset horn, one double bassoon, and two waldhorns (or two basset horns). The two basset horns were put in later as a substitute for the two waldhorns.

C minor, Adagio, 2-2. The wind instruments after a few introductory chords are joined by the strings. The first violins have free rhapsodic passages throughout. The Cantus Firmus is announced first by oboes and clarinet, then taken up by the full wind band. A climax is prepared; there is a return to the introductory motive; there is another climax for the conclusion.

The Cantus Firmus, according to Heimsoeth, is "the first psalm tune with the first difference (Cologne Antiphonary). That following is probably a local compilation of several psalm tunes for the penitential psalm *Miserere mei Deus*, generally sung at funerals. Different tunes were customary in different places. The melody of the first phrase is

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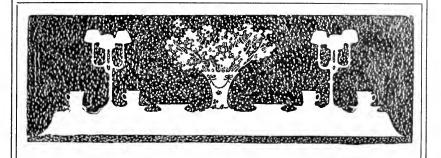
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from the beginning of the First psalm tune. The melody of the second phrase occurs in the Seventh tune." Mozart jotted down his Cantus Firmus on an extra leaf of the score.

This music was played at concerts of Theodore Thomas's Orchestra in Boston, January 21, 1871; January 16, 1878. It has been played at concerts of the Boston Symphony Orchestra in Boston, January 28, 1882 (concert in commemoration of Mozart's birth), and on December 19, 1891 (concert in commemoration of Mozart's death).

Otto Jahn found in this composition the musical expression of a passage in Mozart's letter to his father dated two years later (April 4, 1787): "Since Death (properly speaking) is the true end of life, I have accustomed myself during the last two years to so close a contemplation of this, our best and truest friend, that he possesses no more terrors for me; nothing but peace and consolation! And I thank God for enabling me to discern in death the key to our true blessedness. I never lie down in bed without remembering that perhaps, young as I am, I may never see another day; and yet no one who knows me can say that I am melancholy or fanciful. For this blessing I thank God daily, and desire nothing more than to share it with my fellow men."

Compare with this the saying of Sir Thomas Browne: "I thank God I have not those strait ligaments, or narrow obligations to the world, as to dote on life, or be convulsed and tremble at the name of death. . . . Marshalling all the horrors, and contemplating the extremities thereof, I find not anything therein able to daunt the courage of a man, much less a well-resolved Christian; and therefore am not angry at the error of our first parents, or unwilling to bear a part of this common fate, and like the best of them, to die; that is, to cease to breathe, to take a farewell of the elements; to be a kind of nothing for a moment; to be within one instant of a spirit. When I take a full view and circle of myself without this reasonable moderator, and equal piece of justice, death, I do conceive myself the miserablest person extant. Were there not enough life that I hope for, all the vanities of this world should not entreat a moment's breath from me. . . . I have so abject a conceit of this common way of existence, this retaining to the sun and elements, I cannot think this is to be a man, or to live according to the dignity of humanity. In expectation of a better, I can with patience embrace this life; yet, in my best meditations, do often defy death. . . . I honor any man that contemns it; nor can I



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highly love any that is afraid of it: this makes me naturally love a soldier, and honor those tattered and contemptible regiments that will die at the command of a sergeant. . . .

These are my drowsy days; in vain I do now wake to sleep again: O come that hour, when I shall never Sleep again, but wake for ever!"

* *

When Mozart wrote this Funeral Music, and for some years before, Freemasonry was greatly in fashion throughout Germany. The most distinguished and cultivated men of Vienna were Free Masons. Lighter persons carried their interest to an extreme. Fops gave white gloves to the women with whom they were enamored. Emblems were worn as watch-charms; articles of fashion were christened à la Franc-maçon. A lodge, "True Harmony," was founded at Vienna in 1781 for the purpose of combating superstition and fanaticism. The members, called by some the Illuminati, adopted the forms of Freemasonry. This lodge was placed by the Emperor Joseph, in 1785, under the protection of the State.

Mozart, friendly toward all secret societies, was a zealous Mason. He contemplated founding a lodge "The Grotto." He endeavored to persuade his father to become a Mason.

It is well known that his opera "Die Zauberflöte" has Masonic significance. Besides the Funeral Music, he wrote for Masonic use:—

"Maurer-Gesellenlied," "Die ihr einem neuen Grade," for voice and pianoforte (K. 468, Vienna, March 26, 1785).



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Cantata, for two tenor voices, one bass voice, two oboes, flute, clarinet, bassoon, two horns, and the usual strings (K. 429, Vienna, probably in 1783).

"Die Maurerfreude," "Sehen, wie dem starren Forscherauge," a little cantata for tenor, small ehorus, two oboes, elarinet, two horns, and the usual strings (K. 471, Vienna, April 20, 1785).

"Eine Kleine Freimaurer-Cantate," "Laut verkünde unsre Freude," for two tenors, one bass, flute, two oboes, two horns, and the usual strings (K. 623, Vienna, November 15, 1791). This was the last work completed by Mozart.

Apropos of a revival of "Die Zauberflöte" at Drury Lane, London, May 21, 1914, the *Daily Telegraph* published on June 6, 1914, the following article, entitled "Music and Masonry: an eighteenth-century opera."

"Since the very interesting revival of 'Die Zauberflöte' at Drury Lane Theatre we have all been told a good deal about Mozart's connection with Freemasonry and the underlying symbolism of 'The Magic Flute' as resulting partly from his association with the craft. Mr.



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Edward Dent has reminded us that one of the reasons that led to the extraordinary success of the opera (between September 30, 1791, the date of the production, and November 2, 1792, it obtained no fewer than one hundred performances) was that beneath an apparently childish fairy story lay concealed allusions to the rites and doctrines of Freemasonry. Giesecke, Schikaneder (to whom has been ascribed the authorship of most of the libretto), and Mozart were all enthusiastic Freemasons—the latter, it is of interest to recall, joined the craft in 1784 and it has been pointed out that to the audience which enjoyed 'Die Zauberflöte' in 1791 it was perfectly clear that Sarastro and the priests of Isis represented the Brotherhood, the Queen of Night stood for the Empress Maria Theresa, and the Moor Monostatos for the clerical party—the sworn enemies of Freemasonry. Elsewhere we have seen it stated that Tamino was then understood to represent Joseph II., who extended his protection to the members of the various lodges, while Pamina was supposed to be symbolical of the Austrian upper classes, whereas Papageno and Papagena typified the common folk.*

*Some have regarded "Die Zauberflöte" as a symbolical representation of the French Revolution. To them the Queen of Night is the incarnation of Royalty. Pamina is Liberty, the daughter of Despotism, for whom Tamino, the People, burns with passionate love. Monostatos stands for Emigration; Sarastro is the Wisdom of the Legislature; the priests represent the National Assembly.—P. H.

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man Doodle," by Persons from both Theatres' (Drury Lane and Covent Garden). Then followed the cast. This announcement ran in the Daily Post until the end of September, but Mr. Northcott has been unable to trace any criticism or particulars of the opera either in that or any contemporary journal. Clearly the musical critics of that date were unenterprising.

"Mr. Northcott, however, is not without other information bearing upon this eighteenth-century masonic opera. Its author, William Rufus Chetwood, was himself a Freemason, and for some eighteen years filled the post of prompter at Drury Lane Theatre. His leisure he devoted to writing plays and books. Apparently they did not yield him a fortune. At any rate, Brother Chetwood, we are told, was often imprisoned for debt, on one occasion for ten years, during which he wrote several novels. On January 12, 1741, a performance of Congreve's 'The Old Bachelor,' at Covent Garden, was advertised as being 'for the benefit of Chetwood, late Prompter at Drury Lane, and now a prisoner in the King's Bench,' and in 1760 another benefit was organized for him in Dublin, where again he found himself a prisoner. He was twice married, his second wife being a granddaughter of Colley Cibber, and he died in 1766.

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"In 1731 'The Generous Freemason,' then described as 'a tragi-comifarcical ballad opera,' was published, with a dedication 'To the Right Worshipful the Grand Master, Deputy Grand Master, Grand Wardens, and the rest of the Brothers of the Ancient and Honorable Society of Free and Accepted Masons.' For the fearful and wonderful plot of this remarkable work we must refer our readers to Mr. Northcott's informing little history, merely mentioning here that the 'Generous Freemason' of the title was one Mirza, High Admiral of King Amuranth of Tunis, and that this worthy—who, like Mozart's Monostatos, was a Moor—rescued an eloping hero and heroine from dire distress.

"In a revised version 'The Generous Freemason,' following a revival at the Haymarket Theatre, was played on April 13, 1733, at the theatre in Goodman's Fields as a one-act operetta, and a further revival occurred some eight years later.

"The music of the piece was furnished by three composers (many musical cooks, you observe, were employed before the days of modern musical comedy). The three in question were Henry Carey—the author and composer of 'Sally in our Alley'—who contributed the

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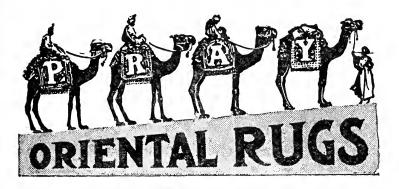
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melody of a number called 'Neptune's Masonic Ode' (reproduced on the last page of the brochure under notice); Richard Charke, a singing member of Drury Lane Theatre and an able violinist; and John Sheeles, a distinguished player on the harpsichord. There are two copies of the opera in the British Museum, and in them the airs of some of the songs are printed, without, however, any accompaniment. But this was the custom in the days of King George III., when, as Mr. Northcott reminds us, 'music was regarded as part of the education of every gentleman.'"

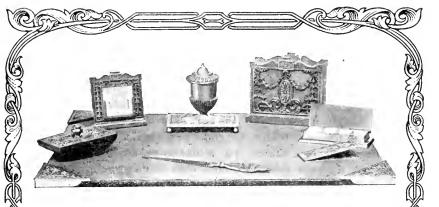
SYMPHONY No. 4 IN C MAJOR . . . JOSEPH GUY MARIE ROPARTZ (Born at Guingamp (Côtes du Nord), France, June 15, 1864; now living at Nancy, France.)

This symphony, a cyclic composition in one movement, was played for the first time, and from manuscript, at a Lamoureux Concert in Paris, October 15, 1911. Camille Chevillard conducted.

Composed in 1910, it is dedicated to Gaston Carraud, published by the Boston Music Company, and scored for these instruments: two flutes, two oboes (one interchangeable with English horn), two clarinets, bass clarinet, two bassoons, four horns, two trumpets, three tenor trombones, contrabass trombone, chromatic kettledrums, harp, and the usual strings.

Allegro moderato, C major, 4-4. The generative kernel is announced





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by the first violins after two measures. A broad theme, C major, is played by violins with this kernel in opposition. After another melodic section, fortissimo, is an episode poco meno allegro, gentle and sustained. There is a return to the first tempo with reappearance of thematic material metamorphosed and developed, with a long and vigorous conclusion. Adagio, E minor, 4-4. An expressive melody is sung by the English horn. After an Allegretto Intermezzo, B major, 3-4, the Adagio is resumed (solo horn and solo clarinet). A fugued Allegretto is followed by an Adagio. The concluding section, Allegro molto, beginning in C minor, 3-4, is in the nature of a Scherzo. The pace at last slackens to Allegro moderato, C major, 4-4, and the final pages, Molto lento, bring a pianissimo ending.

This symphony, which is played without pause, clearly shows the composer as a pupil of César Franck. The melodic form and the harmonic scheme are those of Franck, and certain mannerisms of the master, as the use of ascending and questioning phrases, are faithfully reproduced by the disciple. Here and there are suggestions of other influences, which will be readily noticed by the hearer.

Although Ropartz purposed at an early age to be a musician, he studied at Rennes at the College of St. Vincent, then at Vannes at the School of St. Francis Xavier. He was graduated from the Université Catholique at Angers, and from the law school at Rennes, where he was admitted to the bar. Having so far followed the wishes of his father, he turned his back on the law, and, going to Paris, entered the Conservatory and joined the classes of Dubois and Massenet. He soon left the Conservatory, where he obtained a second accessit for harmony in 1887, to become a pupil of César Franck.

After Franck was dead and recognized as a great master, many claimed him as their teacher. As teacher of the organ he naturally

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exerted an influence on certain pupils, as Rousseau, Pierné, Chapuis, Dallier, Dutacq, Marty, Vidal, Tournemire, and others; as on his associates in the Société Nationale, Chabrier, Dukas, Fauré, Guilmant, and virtuosos, as Ysaye and Parent. But there were the private pupils, who received instruction at Franck's home in the Boulevard Saint-Michel, who aided in establishing and preserving the lofty traditions of his instruction, and proved its excellence, to quote Vincent d'Indy, by their works.

"This title 'pupil of Franck,'" says M. d'Indy, "which we claim as an honor, was not always considered a glorious title. I remember the time when a certain young composer, who had risked himself in the Boulevard Saint-Michel and asked, 'only to see,' the advice of the master, would have veiled his face if he had been questioned about his relationship with the organist of Sainte-Clotilde, and gladly replied, as Saint Peter in the high priest's house, 'I know him not.' And, lo, now, since the master has entered into immortality, his pupils suddenly become legion, and the majority of composers who lived in his time pretend that they drank the cup of his wise and fruitful instruction."

M. d'Indy then names the true pupils of Franck. Before the war of 1870, Arthur Coquard, Albert Cahen, Henri Duparc, Alexis de Castillon. After 1872, Vincent d'Indy, Camille Benoit, Augusta Homès, Ernest Chausson, Paul de Wailly, Henri Kunkelmann, Pierre de Bréville, Louis de Serres, Guy Ropartz, "a born symphonic writer, who has remained indissolubly attached to Franck's principles in spite of his official position of director of the Conservatory at Nancy," Gaston Vallin, Charles Bordes, Guillaume Leken. "They and they alone have intimately known the master and absorbed his inmost thoughts and quickening counsels."

In 1894, Ropartz was nominated director of the Conservatory of

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Music at Nancy, a position that he still holds. Ten Conservatory concerts are given yearly under his direction. The programmes of these concerts are distinguished for their catholicity and fine taste. Composer, instructor, dramatist, poet, he belongs to leading societies of Art and Science.

His chief works are as follows:-

Stage:--

Incidental music to "Famille et Patrie (Bon Marché Théâtre, Paris, 1891).

Incidental music to "Pêcheur d'Islande," drama in four acts, by Pierre Loti and Louis Tiercelin (Grand Théâtre (Eden), Paris, February 18, 1893). Two concert suites have been arranged from this music. Incidental music to "Le Diable Couturier," one act (Bodinière, Paris.

May 27, 1894).

Incidental music to "Kéruzel," drama in four acts, by Tiercelin (Comédie, Paris, January 16, 1895).

"Marguerite d'Écosse."

"Paysages de Bretagne," for a Chinese shadow-show.

"Le Pays," music drama in three acts and four scenes. Poem by Charles Le Goffic (voice and pianoforte edition, Nancy, 1910). Founded on a novel, "L'Islandaise," by Le Goffic. Produced at Nancy, February 1, 1912. The chief singers were Miss Rose Heilbrouner, of the

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(Signed) Dr. KARL MUCK

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Opéra Comique, Paris, and Messrs. Lheureux and Ernst, of Nancy. The composer conducted. Produced at the Opéra Comique, Paris, April 16, 1913, with Miss Lubin, Messrs. Salignac and Vieuille, the chief singers.

Orchestral works:-

Symphony No. 1, on a Breton choral (performed and published in 1895).

Symphony No. 2.

Symphony No. 3, E major, for quartet of solo voices, chorus, and orchestra. This symphony took the Prix Crescent of 1906. The text is by Ropartz. "Although this is a composition of strictly symphonic writing, the conventional and traditional form is here modified to suit the exigencies of the text employed, such as the Sea, the Plain, the Forest, the Sun, etc., yet in all its complexity the order of form remains sufficiently clear. If titles or themes for each movement were in order, the imagination might be allowed to suggest these: (1) the Joy in Nature; (2) the Doubt and Hatred of Man; (3) the Law of Love." The first performance was at a concert of the Paris Conservatory, November 11, 1906. The singers were Mmes. Vila and Marty, Messrs. Cazeneuve and Daraux. Georges Marty conducted. Alexandre Guilmant was organist. The programme was devoted to compositions by Ropartz.

Symphony No. 4, in one movement (Lamoureux Concert, Paris, October 15, 1911).

La Chasse du Prince Arthur, Étude Symphonique, based on verses from "Les Bretons," by A. Brizeux (Lamoureux Concert, Paris, November 10, 1912).

Fantasia in D major (published in 1897; Colonne Concert, Paris, March 6, 1898).

Les Landes: Paysage Breton (published in 188–?); Scènes Bretonnes: Ière Suite d'orchestre, Op. 24; Avant le pardon; Le Passe-pied; Parles Forières; La Dérobée (published at Paris 188–?);

Dimanche Breton: Suite in four movements.

Cinq Pièces Brèves.

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Fesitval March.

Lamento for oboe and orchestra.

Adagio for violoncello and orchestra (published at Nancy, 1899).

Serenade for strings.

Chamber music: Quartet No. 1, G minor, use of Breton folk-songs (Paris, 1894); Quartet No. 2; Sonata in G minor for violoncello and pianoforte (published in 1904); Andante and Allegro for trumpet and pianoforte; Sonata in D minor for violin and pianoforte (published in 1908).

Vocal Music: Psalm 136 for chorus, organ, and orchestra, composed in 1897, performed for the first time at Nancy in 1898, Conservatory of Paris, 1900.

Five sonnets of Ch. Guéun, "Veilles de départ."

Chanson d'Automne for bass and orchestra. Text by Baudelaire. Composed in 1905. Colonne Concert, Paris, 1906.

Prière for baritone and orchestra.

Quatre Poèmes (after Heine's "Intermezzo").

Vingt Mélodies (Paris, 1910).

"Les Fileuses de Bretagne" for female voices.

Music for the church.

Miscellaneous: Piano pieces, among them one in B minor for two pianofortes (1899); organ pieces; orchestration of accompaniment to César Franck's "Nocturne" (November 19, 1905, Paris).

This composer is the author of a comedy in one act, "La Batte" (Théâtre d'Application, Paris, 1891); and volumes of poems: "Adagiettos," "Les Nuances," "Modes Mineurs." He has translated poems by Heine; edited, in collaboration with Louis Tiercelin, "Le Parnasse Breton Centemporain"; he is also the author of "Au Soir de Patay," "Notations artistiques" (1891), "V. Massé," "César Franck." He has frequently contributed to musical periodicals.



Ropartz's "Fantasia in D minor" was played at a concert of the Boston Symphony Orchestra in Boston, Mr. Gericke conductor, April 25, 1905. Miss Lena Little sang his "Berceuse" at a concert in Jordan Hall, March 20, 1905.

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Symphonic Sketches: Suite for Orchestra.

GEORGE WHITFIELD CHADWICK

(Born at Lowell, Mass., on November 13, 1854; now living in Boston.)

This suite contains four movements, which are intended to be played consecutively, but may be performed separately if it is thought more expedient. The movements are entitled "Jubilee," "Noël," "Hobgoblin," "A Vagrom Ballad."

"Jubilee" and "Noël" were composed in December, 1895; "A Vagrom Ballad" bears the date February, 1896; "Hobgoblin" was composed in the summer of 1904.

"Jubilee," "Noël," and "A Vagrom Ballad" were played in various cities during the spring trip of the Boston Festival Orchestra, led by Mr. Mollenhauer.

"Noël" was also played at the Forty-sixth Annual Festival of the Worcester County Musical Association, at a concert in Worcester, October 2, 1903.

"Jubilee" and "A Vagrom Ballad" were played for the first time in Boston at a Chickering Production Concert, March 23, 1904. Mr. Chadwick conducted his pieces.

"Hobgoblin" was performed for the first time at Mr. Chadwick's concert in Jordan Hall, Boston, November 21, 1904.

The four movements were first played at concerts of the Boston Symphony Orchestra in Boston on February 7, 8, 1908. Dr. Muck conducted.

The "Symphonic Sketches," dedicated to Frederick S. Converse, were published in 1907. They are scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, bass clarinet, two bassoons, four horns, two trumpets, three trombones, a set of three kettledrums, military drum, bass drum, cymbals, triangle, tambourine, xylophone, harp, strings.

I. Jubilee: Allegro molto vivace, A major, 6-4. The movement has this motto:—

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JUBILEE.

No cool gray tones for me! Give me the warmest red and green, A cornet and a tambourine, To paint my jubilee!

For, when pale flutes and oboes play, To sadness I become a prey; Give me the violets and the May, But no gray skies for me!

D. R.

The movement opens with a jubilant theme for full orchestra. After the full exposition a still more characteristic and strongly-rhythmed motive appears (4-4, bass clarinet, bassoons, violas, and 'cellos). A "patting Juba" horn-call introduces a contrasting, suavely melodic motive (C major), which is developed. There is a return of the first jubilant expression, A major, 6-4, which is followed by the cantabile theme (now in F major). After a crescendo, built on the first and chief theme, a few measures for wind instruments (piano) lead to a section (assai tranquillo, 2-2) of an expressive and lyrical nature, which is followed by a final presto in the mood of the opening.

II. Noël: Andante con tenerezza, D-flat major, 3-4. There is this motto:—

Through the soft, calm moonlight comes a sound: A mother lulls her babe, and all around The gentle snow lies glistening; On such a night the Virgin Mother mild In dreamless slumber wrapped the Holy Child, While angel hosts were listening.

-Translation.

When "Noël" was performed at the Worcester Festival, the programme book said: "It is reasonably described," to use the composer's words, 'by the title, *i.e.*, a little Christmas song.'



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"Noël" (derived from the Latin *natalis**), a word shouted or sung as an expression of joy, originally to commemorate the birth of Christ, appeared in English in the thirteenth century as "nowel." For an interesting study of the Noël see "Dictionnaire de Plain-Chant et de Musique d'Église," by Joseph d'Ortigue, in the Abbé Migne's "Nouvelle Encyclopédie Théologique" (Paris, 1853).

This movement is a nocturne, built on a theme first sung by the English horn.

III. "Hobgoblin": Scherzo capriccioso, Allegro vivace, F major, 3-4. The motto is Shakespeare's "that shrewd and knavish sprite called Robin Goodfellow."

The composer did not have in mind any expression of fairyism. He had in mind the rascally imp that frights maidens of the villagery, skims milk, mocks the breathless housewife at the churn, misleads night wanderers, disconcerts sorely the wisest aunt telling the saddest tale.

Those that Hobgoblin call you, and sweet Puck, You do their work, and they shall have good luck.

Richard Grant White says in a note to "A Midsummer Night's Dream": "Until after Shakespeare wrote this play 'puck' was the generic name for a minor order of evil spirits. The name exists in all the Teutonic and Scandinavian dialects; and in New York the Dutch have left it in a form—'spook,' meaning a ghost or spirit—known to all who are Knickerbockers by blood or birth. The name was not pronounced in Shakespeare's time with the *u* short. Indeed, he seems to have been the first to spell it *puck*, all other previous or contemporary English writers in whose works it has been discovered spelling

* Yet some writers, as Nicod, pretend that the French took the word from Emmanuel: "Noël ou Nouël per aphaeresim canunt Galli pro Emmanuel, id est nobiscum Deus."

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it either powke, pooke, or pouke. There seems to be no reason to doubt that Shakespeare and his contemporaneous readers pronounced it pook. The fact that it is made a rhyme to 'luck' is not at all in variance with this opinion, because it appears equally certain that the u in that word, and in all of similar orthography, had the sound of oo." Burton, in his "Anatomy of Melancholy," makes a puck a separate demon, will-o'-the-wisp. In Ben Jonson's "Sad Shepherd" he appears as Puck-hairy. In "Hudibras" he figures as "good Pug-Robin." See Heywood's "Hierarchie," Lib. IX.:-

> In John Milesius any man may reade Of divels in Sarmatia honored Call'd Kottri of Kibaldi; such as wee Pugs and hobgoblins call. Their dwellings In corners of old houses least frequented bee, Or beneath stacks of wood; and these convented Make fearfull noise in buttries and in dairies, Robin good-fellowes some, some call them fairies.

"Hobgoblin" is compounded of "hob" (a familiar or rustic variation of the Christian name Robert or Robin) and "goblin." The original meaning of "hobgoblin" was a mischievous, tricksy imp or sprite, another name for Puck or Robin Goodfellow. The meaning, "a terrifying apparition, a bogy," was a later one.

Measures of preluding introduced by a horn lead to the first capricious and chief theme of the scherzo. A second theme is derived from the opening horn call. The trio section, un poco più moderato, begins with a theme announced by bassoons, umoristico.

IV. A Vagrom Ballad: Moderato alla Burla, 2-4. The motto is:—

A tale of tramps and railway ties, Of old clay pipes and rum, Of broken heads and blackened eyes And the "thirty days" to come.

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After a short prelude with a cadenza for the bass clarinet (ad lib.) a strongly-rhythmed song is sung (A minor), which is interrupted by a fanfare of trumpets with military drum. Clarinets and violas start a tramp's ditty. The development of a figure leads to the quotation by the xylophone of a familiar phrase from the subject of Bach's great organ fugue in G minor. The motto is the best explanation of the movement. Near the end, after a fanfare, crash, and fermata, there is a section in highly dramatic contrast, lento misterioso. A cadenza, quasi recit., for bass clarinet, leads to the exultant close, molto vivace, A major, 6-8, 2-4, with a syncopated prestissimo.

ENTR'ACTE.

MUSIC OF THE CATALAN.

(From the Daily Telegraph, London.)

In an alley off the Plaza there is the market-house. It is rudely built of stone and incredibly small for a market-house. The floor is paved with slabs of granite, wrinkled and cracked and joined together like some pieces of ancient, restored earthenware. In the evenings, when work in the mines and vineyards is done, people come here to dance. The floor is sprinkled copiously with water. On one side of the room a scaffolding is erected, upon which are seated the musicians. Of these there are generally four: one playing on a fiddle, another on a two-octave flute, another on a cornet, and another on a yellow clarinet. Officially, they play in harmony, and if, as sometimes happens,

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FURBUSH-DAVIS PIANO CO. 294 BOYLSTON STREET, BOSTON Opp. The Public Gardens Open Evenings one of the musicians is absent, the others, with admirable spirit, supply the missing notes. The tone of the yellow clarinet is raucous, but the heart of the player is kind.

He is, I think, regarded as the *chef d'orchestre*, although they are all nominally equal. He more than the others seems to consider the ensemble. When they are each busy with their own parts, he will be occupied filling in the part of the absent musician with great care and some imagination. If it is the flute, for example, he will often play that part a third or sixth above the fiddle, especially when the music is marked fortissimo. Or, if by chance it is the cornet player who is absent, he will generously relinquish his part of the harmony to the others and play the cornet music as best he may on his own instrument. So great is his passion for an ornate style that he will, even when all the players are present, often embellish his own part with scale passages, to the amazement of his audience. A favorite device of his, and one used in unexpected places, is the "acciaccatura," which he employs with unusual emphasis; another is the "gruppetto," which is the eternal envy of the cornet player.

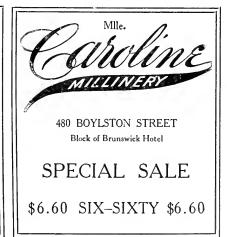
And it is wonderful music that they know here. On a Saint's day, if the weather is fine (which it generally is), scaffolding is erected in the Plaza and people from the hillside villages come in to dance. You may see as many as one hundred couples taking part in one round dance—like the English country dance and the Irish Rinnce-fada, but the simple difference of going invariably the other way round—that is, counter-clockwise—is bewildering at first. The waltz in a curiously degenerate form—evolved from dancing on a stone floor or out in the Plaza—and the polka are the favorite dances. Each dance is divided into two parts, each part occupying about a couple of minutes, and at "half-time" the couples promenade in a circle arm-in-arm. The best

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music is played in the native dances, the imported waltz and polka being danced to indifferent enough tunes.

Curiously enough, but no doubt following certain historic precedents. the church seems to have retained the most characteristic traditional music of the people here for her own use. On a night in Holy Week, for example, a little band of people moves from house to house, like the carol singers of England, singing their "Goigs dels one," simple hymns of the Passion set to very beautiful Catalan melodies. Many of these "traditional" hymns are centuries old, and were written for this custom in Holy Week, for in addition to the actual narrative they call for the blessing of God upon the listening householder, upon his wife and family, and goods and chattels—a verse for each theme—the "hymn" ending with a naïve exhortation to remember the poor (singers). The (poor) singers naturally make a selection of the most likely houses. and are entertained at each stopping-place to a brief supper of black sausages and eggs (for Easter) and radishes washed down with a mug of red wine. These melodies are domestic, intimate, personal—music that has sprung from the daily life of the people. When they express grief, they express grief poignant, heartbroken. There is nothing artificial or formal in their character, and they are certainly much older than the words to which they are sung.

I had been curious to know how the verses might be rendered into English, and a friend who knows a little Catalan helped me to translate some verses from Catalan through French. The result was, of course, disappointing. Rendered so indirectly the story seemed to lose any quality of poetic imagination it possessed in the original, and we could only arrive at a very matter-of-fact narrative, which read like an account of a police-court prosecution.

Pilate said, "I do not see in the evidence sufficient proof," and so on.

Mr. H. T. BURLEIGH, American composer of songs for concert, recital and salon use, has just completed his Cycle of

Words by F. G. BOWLES

Read the prefatory note by Mr. W. J. Henderson, of the Sun, and your interest cannot fail to compel an examination of these fascinating compositions.

This composer's real value as a musician is now causing a stir in England, where the stereotyped ballad has raged for time almost forgotten. The advancement in American musical compositions as demonstrated by H. T. Burleigh, over the average form of English ballad, has brought the artists of Europe to shower meritorious approval upon the American composer and his work, by using his compositions upon all suitable occasions.

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We got much the same sort of bare narrative in a translation of a folk-song I had heard a young laborer sing one evening in a vineyard near Saliorre. In composition the story was like any ordinary English ballad, with the equivalent of a "Come-all-ye" beginning. a certain young man, Jouan Bentre, who came from the mountains to Ille or da Binca (the ballad-maker wasn't quite certain) on a fair play "to buy trinkets, such as the young men and young girls always come to buy." Each year Jouan stayed at the same inn, and when this particular evening came he mounted as usual "lightly as a feather" to his bedroom "without a light, silently"—sense lloum, sense d'ore re, s'an file a dal. He undressed in the dark, and when the moment came to get into bed he felt a beard, and then the large head to which it belonged, reposing on his pillow. "Malaje," he said to himself, "the place is occupied; somebody is here before you. Baje, let us get out. But no," thought he, "with this fair I shall find no other place, and with the weather so cold two can very well sleep in one bed; it is the luck of war. More than once I have slept on the ground, and it is better here than on the ground."

He went to bed, but it was useless; he could not sleep. He touched the arm of his bed-fellow. It was cold as marble, cold as a sword-blade—fret coum oune llame da sabre. He sat up, but his companion, who was lying across the bed, went on sleeping. At this moment a nurse entered "softly, softly," carrying in each hand a tall lighted candle, which she placed on the table. It appeared to take Jouan all this time to realize that he had been in bed with the corpse. With one bound he was out of bed and fled for his life. The nurse thought it was the corpse and raised an alarm. The ballad goes on to describe his flight through the village pursued by the population. The climax is reached when he jumps into a muddy stream, and the people dragging him out, discover his real identity, the ballad concluding with the trite statement that "it was not the dead, it was he who was staying at the inn."

The tune to this is a little irregular, but not so much so as the metre in which the ballad is written, and it is made, like some of the old Caelic and English tunes, to adapt itself to the uneven lines more or less at the singer's direction. The rhymes of the first fifteen lines are

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in this order: ABBA—AABB—ABBA—AAB; but it varies even more as the ballad proceeds, and when the ballad was being sung it was almost impossible to tell where a verse began and where it ended. Soon, however, all the most typical music of the Catalan people will be forgotten, and the Pyrenees orientals will echo to the gay rhymes of Franz Lehar and Oscar Strauss—the new folk-music of future ages.

MANASI'S BRASS BAND.

(From the Daily Telegraph, London, April 11, 1914.)

"Ta'a, ua; ta'a, ua; ta'a, ua." It was Manasi who spoke—Manasi, the trainer, leader, conductor, and chief cornet of the Haapai Brass Band, and the scene was the after-deck of the tiny steamship Baroona, trading in the Southern Pacific. Now Manasi was a fine figure of a man and very goodly to look upon. He stood six feet two inches on his naked feet, and he was broad and muscular in proportion. His features were of the handsomest Polynesian type; his skin was of a deep, rich brown; about his loins was girt a spotlessly white vala, a sort of kilt of cotton hanging in graceful folds from the waist to well below the knee: behind his ear was tucked a blossom of the scarlet hibiscus; about his neck was a wreath of leaves and grasses; while over his shoulder was lung a pair of white duck trousers, with the braces already attached. For the occasion was ceremonial in the extreme. A new Roman Catholic Archbisliop was about to be consecrated in the pretty white coral church at Nukualofa, the capital of the Tongan or Friendly Islands, and every island in the group that boasted a band was sending it to do honor to the occasion. And Haapai, that desolate strip of coral and cocoanuts, boasted a band that was very hard to beat.

"Ta'a, ua; ta'a, ua," Manasi continued. Now "Ta'a ua" is Tongan for "One, two," and Manasi was counting a few bars preparatory to giving his band the signal to strike up. Manasi was in no hurry; for



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that matter, no South Sea Islander ever is. It was nothing to him whether he counted ten bars or fifty. At the moment, standing proudly erect, holding his music open before him upon a packing-case with a broad, brown, naked foot, he was the cynosure of every eye upon the tiny quay and the long, white beach, and he liked the sensation. His preliminary bars were much more likely to number fifty than ten. His band knew this quite as well as he did, and they paid no heed to his counting. The big drum occupied himself with attempting to tether a sucking pig to the mast by a cord of cocoanut fibre. The bombardon was unpacking from his bundle of mats the empty meat-tin with which, knowing the habits of the Baroona when exposed to the full force of a stiff trade-wind, he had thoughtfully provided himself. The euphonium was placing his long cocoanut-leaf basket of yams out of harm's way. And Manasi went on counting.

At last the moment arrived. The final bag of copra was under hatches, the skipper rang the engine-room bell, the deaf-and-dumb Tongan boy who acted as second engineer set the cranky engines in motion, and the Baroona began to worm her way, backwards, through the intricate mazes of the dangerous reef. It was a case of now or never, and Manasi, still counting, began to raise his cornet slowly to his lips. "Ta'a, ua," he continued, the band now all attention, "ta'a," and the final "ua" was blown into the mouthpiece of the cornet, mingling gloriously with the opening notes of "In the Shadows." For it may interest Mr. Finck to know that even in the South Sea Islands it is impossible to get away from his popular melody.

The performance given of "In the Shadows," by the Haapai Brass Band might best be described as robust. When a Tongan blows into a brass instrument he likes to blow hard. The cornet blew hard; the euphonium blew hard; the bombardon blew hard; and the big drum

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hit very hard indeed. It was successful, however, in that they all began together and ended together, and it was much enjoyed by the native lady passengers on deck and the watching crowd on the beach. This over, there followed another period of "ta'a, uas." It mattered nothing to Manasi, by the way, in what time the piece that they were about to play was written. Whether it had two, three, or four beats to the bar, he began "ta'a, ua" all the same. In the improbable event of his ever being called upon to direct a performance of the five-four movement from the "Symphonie Pathétique," he will prelude it with a couple of dozen "ta'a, uas." On this occasion they formed an introduction to what was probably the most astounding potpourri ever compiled. In it "Daisy Bell" was followed by the March from "Scipio," "Ta-ra-ra-boom-de-ay" rubbed shoulders with the Old Hundredth. There were other incongruities equally absurd, but, whatever the tune, the band played it with unfailing vigor and zest.

But by now the Baroona was creeping out into the open sea, and whenever that happened, balance, whether physical or musical, became a matter of extreme difficulty. For she was a round-bottomed tub of seventy tons net, built originally as a tug, then, with a top-deck added to her which did not increase her steadiness, transferred to the river service in New Zealand, and finally taken out trading in the Friendly Islands by three adventurous souls. The day on which the present writer joined her for a fortnight's cruise was the first in four months on which any attempt had been made to dine without fiddles on the table, and she celebrated the occasion by shooting everything on to the floor. She bobbed about on the top of the waves like a cork, sometimes pitching, sometimes rolling, sometimes plunging, but generally performing

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all three feats simultaneously. It was altogether too much for the Haapai Brass Band, and the potpourri became an even more weird and wonderful thing than it was in its original form. The melody was the first to go, and it was followed almost immediately by the bass. The inner parts struggled gamely on for a while, but they, too, were forced to succumb, and whether the piece ended with a popular musichall song or a lymn is still a matter of conjecture.

By evening, however, the Haapai minstrels were feeling much better. Perhaps mercifully, the deck of the Baroona is not brilliantly illuminated, and instrumental music was out of the question. But all South Sea Islanders are enthusiastic musicians. The Polynesians have no native instruments save the long wooden drums hollowed out of the trunk of a tree, which, when beaten with sticks of a softer wood, produce a rich, booming note that can be heard for miles. But they sing wonderfully, and among the Tongans in particular there are some splendid voices. The tone of the Samoans is of a shriller, harsher quality, that of the women being especially unpleasant. But the Tongan singing is a joy and a delight, and it is, moreover, when they sing that you hear their own very beautiful native music.

Stretched along the deck, each covered with a piece of native tapa cloth, they lie in silence, till one of them, without prelude or persuasion, suddenly bursts into a native air. For a few bars he sings alone; then the others join him in a deep, full-throated, four-part accompaniment. Above this the solo voice rises and falls in a strange, fascinating melody. Turns, embroideries, and ornamentations abound, apparently introduced at the sweet will of the singer, but his accompaniment goes steadily on. The soloist has by no means always the best voice of the party; it is, in fact, often rather pinched and nasal in quality; but he is a master of the art of ornamentation, and he will sing on for

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hours, always weaving fresh graces into the music. And the songs that he sings are the songs that his warlike forefathers sang when they swooped down on Fiji in their great war canoes, and when they struck terror into the hearts of the Samoans. He and his chorus will sing them on the deck of the Baroona, or before their village huts, for the sheer love of singing, or as accompaniments to the beautiful native dances. They will sing them at any hour of the day, and they will wake up and sing them in the middle of the night.

It is generally these native songs that they sing, but they sometimes burst out, quite unexpectedly, into the "Hallelujah Chorus," of which they are capable of giving a very admirable unaccompanied performance. The writer well remembers being aroused in the middle of a somewhat restless night on the floor of a Samoan hut, where he was expected to sleep on a thin mat stretched tightly over small, round pebbles, to hear a party under the next mosquito net singing "Abide with me" and "Home, Sweet Home" in four parts. But the native music is a memory never to be forgotten, and an evening spent in the tiny cabin of the pitching, rolling, plunging Baroona, with the natives singing overhead, is worth a score in the average concert-room.

KARELIA: OVERTURE FOR ORCHESTRA, OP. 10 . . . JEAN SIBELIUS (Born at Tayastehus, Finland, December 8, 1865; now living at Helsingfors.)

This overture was composed in 1893 and published in 1906. It is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, triangle, tambourine, and the usual strings (violoncellos divided).

The overture was played by the Russian Symphony Society in New York, January 17, 1907. The first performances in Boston were by the Boston Symphony Orchestra, Mr. Fiedler conductor, November 17, 18, 1911.

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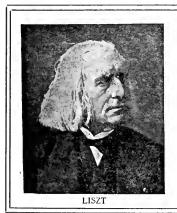
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Mrs. Newmarch, in her sketch of Sibelius, says that this overture, Op. 10, and the orchestral suite "Karelia," Op. 11, have a special tehnographical significance. "Karelia forms the extreme south-eastern province of Finland, and lies between the Gulf of Finland on the west and the desolate shores of Lake Ladoga on the east. Less picturesque as regards scenery than the western provinces, Karelia is particularly interesting as having been the stronghold of the national spirit and the depository of the national myths. 'The Karelian,' says a well-known Finnish writer, 'represents the bright, the Tavast the dark side of the Finnish type.' He is more slender and brisk, more lively and sensitive, although less steady than his compatriots, 'a born poet and a born trader.' . . . The Karelian peasantry are cheerful companions."

The overture opens Allegro moderato, C major, 4-4, with the statement of the first theme, a motive of sturdy, martial character. A plaintive little phrase for the oboe leads to a modulatory section built on this theme, and then to the announcement of the second theme (first violins and violoncellos), a pensive melody, Un poco lento, E minor, 3-2. There is a return to the first movement for a moment. There is a call for four horns over a tremulous pianissimo for strings. On this call is built a section un poco moderato, F major, 4-4, with theme in wood-wind, rustling of strings in accompaniment, and strokes of tambourine, triangle, and bass drum. This leads into a return of the first subject with use of other thematic material. The second theme returns, this time in C minor, for oboe. The stirring finale is built on the first and chief theme.



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The suite to which Mrs. Newmarch refers is in three movements: Intermezzo, Ballade, and Alla marcia. In the first movement the chief theme of the overture reappears, and the music is similar in character. The Ballade, scored for a small orchestra without brass and drums, contains two simple melodies and a dance tune at the end. In the pianoforte edition of the suite the words "The Dance in the Grove of Roses" are written under this dance tune.

"THE SWAN OF TUONELA": LEGEND FROM THE FINNISH FOLK-EPIC Jean Sibelius

(Born at Tavastehus, Finland, December 8, 1865; now living at Helsingfors.)

"The Swan of Tuonela" ("Tuonelan Joutsen") is the third section of a symphonic poem, "Lemminkäinen," in four parts, Op. 22 (1. "Lemminkäinen and the Maidens"; 2. "His Stay in Tuonela"; 3. "The Swan of Tuonela"; 4. "Lemminkäinen's Homefaring").*

Lemminkäinen is one of the four principal heroes of the "Kalevala." Mr. Kirby describes him as a "jovial, reckless personage, always getting into serious scrapes, from which he escapes either by his own skill in magic, or by his mother's. His love for his mother is the redeeming feature in his character. One of his names is Kaukomieli, and he is, in part, the original of Longfellow's 'Pau-Puk-Keewis.'"

Tuonela is the Finnish Hades. There is this prefatory note on a title-page of Sibelius' score: "Tuonela, the kingdom of death, the Hades of Finnish mythology, is surrounded by a broad river of black water and swift current, on which the Swan of Tuonela moves in majestic course and sings."

In the thirteenth and fourteenth Runos it is told how Lemminkäinen asks the old woman of Pohja for her daughter Pohjola. She demands

^{*} Max Müller said of this epic: "A Finn is not a Greek, and a Wainamoinen was not a Homer. But if the poet may take his colors from that nature by which he is surrounded, if he may depict the men with whom he lives, 'Kalevala' possesses merits not dissimilar from those of the 'Iliad,' and will claim its place as the fifth national epic of the world, side by side with the Ionian songs, with the 'Mahabharata,' the 'Shahnameh,' and the 'Nibelunge.' It may be remembered that Longfellow was accused in 1855 of having borrowed 'the entire form, spirit, and many of the most striking incidents' of 'Hiawatha' from the 'Kalevala.' The accusation, made originally in the National Intelligencer of Washington, D.C., led to a long discussion in this country and England. Ferdinand Freiligrath published a summary of the arguments in support and in refutation of the charge in the Althenaum (London), December 20, 1855, in which he decided that 'Hiawatha' was written in 'a modified Finnish metre, modified by the exquisite feeling of the American poet, according to the genius of the English language and to the wants of modern taste'; but Freiligrath, familiar with Finnish runes, saw no imitation of plot or incidents by Longfellow." The "Kalevala," translated from the original Finnish by W. F. Kirby, F.L.S., F.E.S., corresponding member of the Finnish Literary Society, was included in 1908 in Everyman's Library, and is therefore within the reach of all.

In 1835 Elias Lönnrot published a selection of old ballads which he had arranged as a connected poem, and gave the name "Kalevala" to it. The word means the land of Kaleva, who was the ancestor of the heroes, and does not appear in person in this poem. The first edition was in two small volumes, containing twenty-five Runos, or cantos. He afterwards rearranged the poem, and expanded it to fifty Runos. It was published in this form in 1849.

that he should first accomplish certain tasks: to capture the elk of Hiisi on snow-shoes; to bridle fire-breathing steeds. Succeeding in these adventures, he is asked to shoot a swan on the river of Tuonela.

"I will only give my daughter,
Give the youthful bride you seek for,
If the river-swan you shoot me,
Shoot the great bird on the river,
There on Tuoni's murky river
In the sacred river's whirlpool,
Only at a single trial,
Using but a single arrow."

Lemminkäinen comes to the river, but a cowherd Märkähattu, old and sightless, who had long waited for him, slew him there by sending a serpent "like a reed from out the billows" through the hero's heart, and cast the body into the stream. Lemminkäinen floated on to Tuonela's dread dwelling, and the son of Tuoni cut the body into pieces, but the hero's mother, learning of his fate, raked the water under the cataract till she found all the fragments. She joined them together, and restored her son to life by charms and magic salves, so that he could return home with her.

"The Swan of Tuonela" is scored for English horn, oboe, bass clari-

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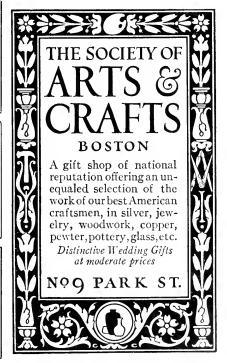
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net, two bassoons, four horns, three trombones, kettledrums, bass drum, harp, and the usual strings. The composition begins Andante molto sostenuto, 9-4, and is in A minor. The violins are divided into eight parts; the violas and violoncellos, into two each.

The following somewhat fanciful description in Mrs. Rosa Newmarch's "Jean Sibelius: A Finnish Composer" may be here quoted:—

"The majestic, but intensely sad, swan-melody is heard as a solo for cor anglais, accompanied at first by muted strings and the soft roll of drums.* Now and then this melody is answered by a phrase given to first 'cello or viola, which might be interpreted as the farewell sigh of some soul passing to Tuonela. For many bars the brass is silent, until suddenly the first horn (muted) echoes a few notes of the swan-melody with the most poignant effect. Gradually the music works up to a great climax, indicated con gran suono, followed by a treble pianissimo, the strings playing with the back of the bow. To this accompaniment, which suggests the faint flapping of pinions, the swan's final phrases are sung. The strings return to the natural bowing and the work ends in one of the characteristic, sighing phrases for 'cello.'

The second theme is given out by the strings, to a slow but rhythmed accompaniment of wood-wind, brass, and drums.

"The Swan of Tuonela" was performed for the first time at Helsingfors, and afterwards in many German cities, as at a music festival at Heidelberg where the composer conducted. It was performed in Cincinnati as early as February 7, 1903, and in Chicago as early as April 1, 1905. The first performances in Boston were by the Boston Symphony Orchestra, Mr. Fiedler conductor, March 3, 4, 1911.

* A roll on the bass drum .-- P. H.

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"Finland," Symphonic Poem for Orchestra, Op. 26, No. 7. Jean Sibelius

(Born at Tavastehus, Finland, December 8, 1865; now living at Helsingfors.)

"Finlandia: Tondight för orkester," Op. 26, No. 7, was composed in 1894, some years before the loss of Finland's identity as a nation, yet it is said to be so national in sentiment, "and it evokes such popular enthusiasm in the composer's native land, that during the comparatively recent political conflict between Russia and Finland its performance is said to have been prohibited." It is not a fantasia on genuine folk-tunes. The composer is the authority for this statement. Mrs. Newmarch says: "Like Glinka, Sibelius avoids the crude material of the folksong; but like this great national poet, he is so penetrated by the spirit of his race that he can evolve a national melody calculated to deceive the elect. On this point the composer is emphatic. "There is a mistaken impression among the press abroad,' he has assured me, 'that my themes are often folk melodies. So far I have never used a theme that was not of my own invention. Thus the thematic material of "Finlandia" and "En Saga" is entirely my own.'"

"Finlandia" was performed for the first time in America at a Metro-

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politan Opera House Concert in New York, December 24, 1905. Mr. Arturo Vigna conducted. It was performed at concerts of the Russian Symphony Society, Mr. Modest Altschuler conductor, in Carnegie Hall, New York, December 30 and 31, 1905.

The first performances of this symphonic poem in Boston were by the Boston Symphony Orchestra, Mr. Fiedler conductor, November 20, 21, 1908. It was played again at these concerts, October 21, 22, 1910.

The following note is from a programme of the Russian Symphony Society:—

"'Finland,' though without explanatory sub-title, seems to set forth an impression of the national spirit and life. . . . The work records the impressions of an exile's return home after a long absence. agitated, almost angry theme for the brass choir, short and trenchant, begins the introduction, Andante sostenuto (alla breve). This theme is answered by an organ-like response in the wood-wind, and then a prayerful passage for strings, as though to reveal the essential earnestness and reasonableness of the Finnish people, even under the stress of national sorrow. This leads to an allegro moderato episode; in which the restless opening theme is proclaimed by the strings against a very characteristic rhythmic figure, a succession of eight beats, the first strongly accented. . . . With a change to Allegro the movement, looked at as an example of the sonata form, may be said to begin. A broad, cheerful theme by the strings, in A-flat, against the persistent rhythm in the brass, is followed by a second subject, introduced by the wood-wind and taken up by the strings, then by the 'cello and This is peaceful and elevated in character, and might be looked upon as prophetic of ultimate rest and happiness. The development of these musical ideas carries the tone poem to an eloquent conclusion."

"Finland" is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, and strings.

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Smetana			Overture to "The Sold Bride"
Handel		•	. Air, "Ombra mai fù," from the opera, "Serse"
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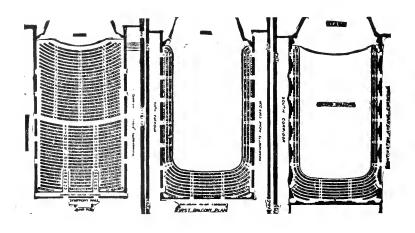
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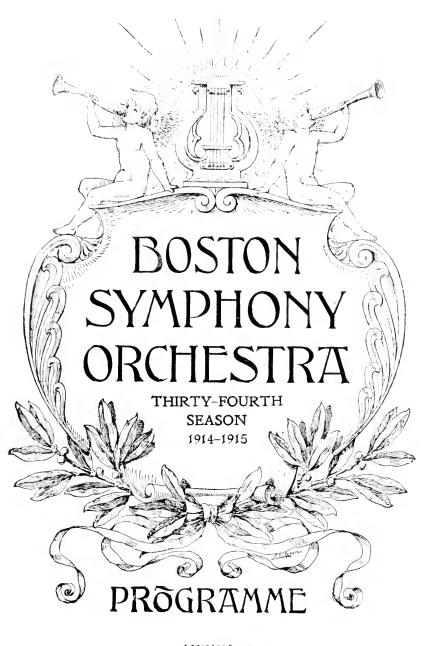
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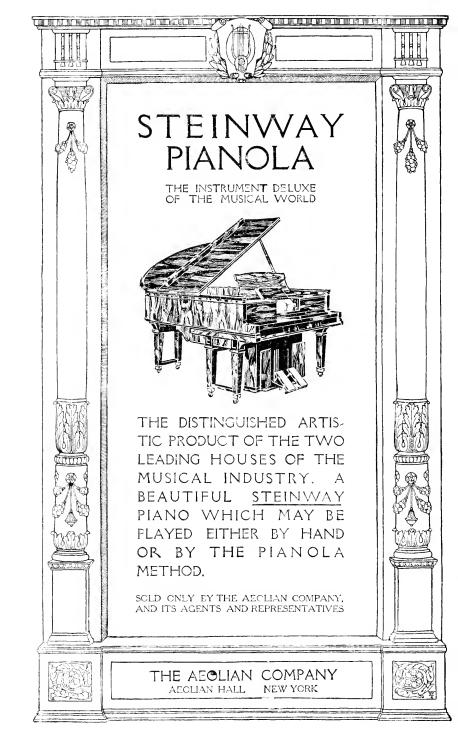
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Programme of the Third Rehearsal and Concert

WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE



FRIDAY AFTERNOON, OCTOBER 30 AT 2.30 O'CLOCK

SATURDAY EVENING, OCTOBER 31 AT 8.00 O'CLOCK

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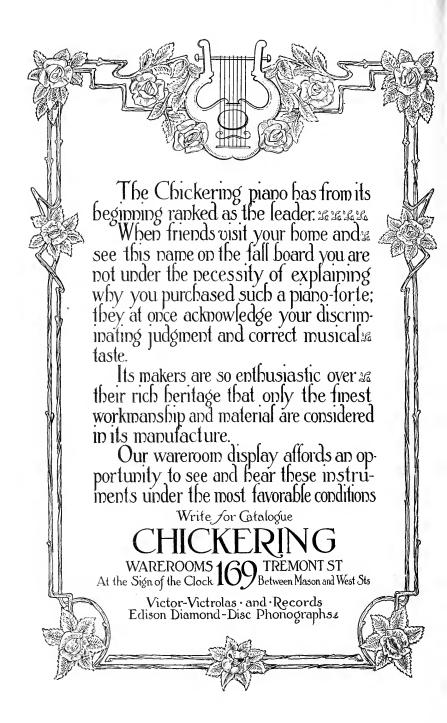
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FRIDAY AFTERNOON, OCTOBER 30, at 2.30 o'clock

SATURDAY EVENING, OCTOBER 31, at 8.00 o'clock

Programme

II.	Allegro non troppo. Adagio non troppo. Allegretto grazioso, quasi andantino. Allegro con spirito.
Saint-Saëns	. Air, "Qui donc commande quand il aime?" from the opera, "Henry VIII.," Act I., Scene 4
Smetana	Overture to "The Sold Bride"
Handel .	Air, "Ombra mai fù," from the opera, "Serse"
I. II.	Suite for Orchestra, Op. 9 § Prélude à l'unisson. Menuet lent. Intermède. Final.

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Symphony No. 2, IN D MAJOR, Op. 73 Johannes Brahms

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Chamber music, choral works, pianoforte pieces, and songs had made Brahms famous before he allowed his first symphony to be played. The symphony in C minor was performed for the first time at Carlsruhe on November 4, 1876, from manuscript and with Dessoff as conductor. Kirchner wrote in a letter to Marie Lipsius that he had talked about this symphony in 1863 or 1864 with Mme. Clara Schumann, who then showed him fragments of it. But no one knew, it is said, of the existence of a second symphony before it was completed.

The second symphony, in D major, was composed, probably at Pörtschach-am-See, in the summer of 1877, the year that saw the publication of the first. Brahms wrote Dr. Billroth in September of that year: "I do not know whether I have a pretty symphony; I must inquire of skilled persons." He referred to Clara Schumann, Dessoff, and Franck. On September 19 Mme. Schumann wrote that he had written out the first movement, and early in October he played to her the first movement and a portion of the last. The symphony was played by Brahms and Ignaz Brüll as a pianoforte duet (arranged by the composer) to invited guests at the pianoforte house of his friend Ehrbar in Vienna a few days before the date of the first performance,

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the announced date December 11. Through force of circumstances the symphony was played for the first time in public at the succeeding Philharmonic concert of December 30, 1877.* Richter conducted it. The second performance, conducted by Brahms, was at the Gewandhaus, Leipsic, on January 10, 1878. The review written by Eduard Hanslick after the performance at Vienna may serve to-day those who are unwilling to trust their own judgment.

"It is well known that Wagner and his followers go so far as not only to deny the possibility of anything new in the symphonic form,—
i.e., new after Beethoven,—but they reject the very right of absolute instrumental music to exist. The symphony, they say, is now superfluous since Wagner has transplanted it into the opera: only Liszt's symphonic poems in one movement and with a determined poetical programme have, in the contemplation of the modern musical world, any vitality. Now if such absurd theories, which are framed solely for Wagner-Liszt household use, again need refutation, there can be no more complete and brilliant refutation than the long row of Brahms's instrumental works, and especially this second symphony.

"The character of this symphony may be described concisely as peaceful, tender, but not effeminate serenity, which on the one side is quickened to joyous humor and on the other is deepened to meditative The first movement begins immediately with a mellow and seriousness. dusky horn theme. It has something of the character of the serenade, and this impression is strengthened still further in the scherzo and the finale. The first movement, an Allegro moderato, in 3-4, immerses us in a clear wave of melody, upon which we rest, swayed, refreshed, undisturbed by two slight Mendelssolnian reminiscences which emerge before us. The last fifty measures of this movement expire in flashes of new melodic beauty. A broad singing Adagio in B major follows, which, as it appears to me, is more conspicuous for the skilful development of the themes than for the worth of the themes themselves. For this reason, undoubtedly, it makes a less profound impression upon the public than do the other movements. The scherzo is thoroughly delightful in its graceful movement in minuet tempo. It is twice interrupted by a Presto in 2-4, which flashes, spark-like, for a moment. The finale in D, 4-4, more vivacious, but always agreeable in its golden serenity, is widely removed from the stormy finales of the modern school. Mozartian blood flows in its veins.

"This symphony is a contrast rather than a companion to the first symphony of Brahms, and thus it appears to the public.† The hearer is affected by the first as though he read a scientific treatise full of

†Spitta spoke of the second symphony as a sort of parody of the first. It is thought by some who were intimate with Brahms that the idea of the second was coexistent with that of the first.—P. H.

^{*}Reimann, in his Life of Brahms, gives January 10, 1878, as the date, and says Brahms conducted. The date given in Erb's "Brahms" is December 24, 1877. Kalbeck, Deiters, and Miss May give December 30, 1877, although contemporaneous music journals, as the Signale, say December 20, 1877.

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deep philosophical thought and mysterious perspectives. The inclination of Brahms to cover up or do away with whatever might look like an 'effect' is carried to squeamishness in the symphony in C minor. The hearer cannot possibly grasp all the motives or the divisions of motives which, however, slumber there as flowers beneath the snow, or float as distant points of light beyond the clouds. It is true that the second symphony contains no movement of such noble pathos as the finale of the first. On the other hand, in its uniform coloring and its sunny clearness, it is an advance upon the first, and one that is not to be underestimated.

"Brahms has this time fortunately repressed his noble but dangerous inclination to conceal his ideas under a web of polyphony or to cover them with lines of contrapuntal intersection; and if the thematic development in the second symphony appears less remarkable than that in the first, the themes themselves seem more flowing, more spontaneous, and their development seems more natural, more pellucid, and therefore more effective. We cannot, therefore, proclaim too loudly our joy that Brahms, after he had given intense expression in his first symphony to Faust-like conflicts of the soul, has now in his second returned to the earth,—the earth that laughs and blossoms in the vernal months."

Yet some may prefer this short sketch by Hugues Imbert, one of the first in France to admire Brahms:—

"The second symphony, which was played at a Popular Concert in Paris, November 21, 1880, and at the Paris Conservatory Concert of December 19 of the same year, does not in any way deserve the reproach made against it by Victorin Joncières,—that it is full of brushwood. Nor should it incur the reproach made by Arthur Pougin,—that it is childish! It is true that the first movement contains some dissonances



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717 BOYLSTON STREET TELEPHONE, 5818 B.B. BOSTON which, after a first hearing, are piquant and not at all disagreeable. The peroration, the last fifty measures of this Allegro, is of a pathetic serenity, which may be compared with that of the first movement of the two sextets for strings. The Adagio is built according to the plan of adagios in the last quartets of Beethoven—an idea, tinged with the deepest melancholy, is led about in varying tonalities and rhythms. The scherzo is one of the most delightful caprices imaginable. The first trio, with its biting staccati, and the second, with its rapid movement, are only the mother-idea of the scherzo, lightened and flung at full speed. Unity, which is unjustly denied Brahms, is still more strikingly observed in the finale, an admirable masterpiece."

Certain German critics in their estimate of Brahms have exhausted themselves in comparison and metaphor. One claims that, as Beethoven's fourth symphony is to his "Eroica," so is Brahms's second to his first. The one in C minor is epic, the one in D major is a fairy-tale. When von Bülow wrote that Brahms was an heir of Cherubini, he referred to the delicate filigree work shown in the finale of the second. Felix Weingartner, whose "Die Symphonie nach Beethoven" (Berlin, 1898) is a pamphlet of singularly acute and discriminative criticism, coolly says that the second is far superior to the first: "The stream of invention has never flowed so fresh and spontaneous in other works



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by Brahms, and nowhere else has he colored his orchestration so successfully." And after a eulogy of the movements he puts the symphony among the very best of the new classic school since the death of Beethoven,—"far above all the symphonies of Schumann."

This symphony was first played in Boston at a concert of the Harvard Musical Association, January 9, 1879. It was then considered as perplexing and cryptic. Mr. John S. Dwight probably voiced the prevailing opinion when he declared he could conceive of Sterndale Bennett writing a better symphony than the one by Brahms in D major.

The second symphony was naturally more warmly received at first in Vienna than was its predecessor. "It was of 'a more attractive character,' more 'understandable,' than its predecessor. It was to be preferred, too, inasmuch as the composer had not this time 'entered the lists with Beethoven.' The third movement was especially praised for its 'original melody and rhythms.' The work might be appropriately termed the 'Vienna Symphony,' reflecting, as it did, 'the fresh, healthy life to be found only in beautiful Vienna.'" But Miss Florence May, in her Life of Brahms,* says the second symphony was not liked: "The audience maintained an attitude of polite cordiality throughout the performance of the symphony, courteously applauding between the

*"The Life of Johannes Brahms," by Florence May, in two volumes, London, 1905.

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movements and recalling the master at the end; but the enthusiasm of personal friends was not this time able to kindle any corresponding warmth in the bulk of the audience, or even to cover the general consciousness of the fact. The most favorable of the press notices damned the work with faint praise, and Dörffel, whom we quote here and elsewhere, because he alone of the professional Leipsic critics of the seventies seems to have been imbued with a sense of Brahms's artistic greatness, showed himself quite angry from disappointment. 'The Viennese,' he wrote, 'are much more easily satisfied than we.' We make quite different demands on Brahms, and require from him music which is something more than 'pretty' and 'very pretty' when he comes before us as a symphonist. Not that we do not wish to hear him in his complaisant moods, not that we disdain to accept from him pictures of real life, but we desire always to contemplate his genius, whether he displays it in a manner of his own or depends on that of Beethoven. We have not discovered genius in the new symphony, and should hardly have guessed it to be the work of Brahms had it been performed anonymously. We should have recognized the great mastery of form, the extremely skilful handling of the material, the conspicuous power of construction, in short, which it displays, but should not have described it as pre-eminently distinguished by inventive power. We should have pronounced the work to be one worthy

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of respect, but not counting for much in the domain of symphony. Perhaps we may be mistaken; if so, the error should be pardonable, arising, as it does, from the great expectations which our reverence for the composer induced us to form."

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettle-drums, and strings.

Mr. Pasquale Amato was born at Naples in 1879. According to his own story he sang as an amateur up to the age of fifteen or sixteen. "Everybody sings in Naples. My first efforts were in a church, Maria Santissima di Carmela in Naples. I had studied a little piano by myself, and was beginning to get very much interested in music. When I reached the age of eighteen, the teacher with whom I had been studying told me he thought I had a voice that might be valuable, and I should go to the Conservatory. So I went to the Naples Conservatory and there they gave me a scholarship. I stayed there three years studying, and in 1900 made my début in the Teatro Bellini at Naples, as Giorgio Germont in 'La Traviata.'" He sang in this theatre for a year and a half, "getting the first rough ideas of what a singer should do." His family objected to the stage. Mr. Amato's father owned a large soap factory in Southern Italy. "It was intended that

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I should become part of its system, just as my brothers had." The son went to Sardinia for a short engagement, then to Milan, where his father stopped aiding him. Mr. Amato, then, in the spring of 1902, was penniless, with a wife and a baby. He sang in "Andrea Chenier" with success, but, taking the part of Escamillo at short notice, he came near failing utterly. For the next six months he had nothing to do. At Genoa he finally sang in "Ernani." Then came engagements at Trieste, and at cities in Poland. He joined an Italian company touring in Germany. The company came to grief. For two months he sang at the Breslau Stadt Theater as a guest. He then went to Odessa. His first important engagement was at Buenos Aires in the summer of 1903, where he met Arturo Toscanini. After that he sang in London, in Egypt, and for two years at La Scala, Milan.

Mr. Amato made his first appearance in the United States at the Metropolitan Opera House, New York, on November 20, 1908, as Giorgio Germont in "La Traviata."

He sang in the Boston Opera House as a member of the visiting Metropolitan Opera House Company these rôles:—

Kurwenal, January 10, 1910.

Tonio, January 15, 1910.

Amonasro, March 28, 1910.

He has sang with the Boston Opera House Company in Boston these rôles:—

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Iago, November 11, 1910.

Giorgio Germont, January 16, 1911.

Amonasro, January 20, 1911, January 19, 1914.

Count de Luna, February 10, 1911.

Kurwenal, February 12, 1912, December 1, 1913.

Worms ("Germania"), March 9, 1912.

Jack Rance, March 29, 1912.

Figaro ("Il Barbiere di Siviglia"), January 31, 1914.

Manfredo ("L' Amore dei Tre Re"), February 9, 1914.

Rigoletto, March 20, 1914.

Mr. Amato sang at a concert of the Boston Opera House Company, January 4, 1914.

(Born at Paris, October 9, 1835; still living there.)

"Henry VIII.," opera in four acts and six scenes, book by Armand Silvestre and Léonce Détroyat, music by Saint-Saëns, was produced at the Opéra, Paris, on March 5, 1883. The cast was as follows: Catherine d'Aragon, Mme. Krauss; Anne de Boleyn, Miss Richard; Lady Clarence, Mme. Nastorg; Henry VIII., Mr. Lassalle; Don Gomez de Féria, Mr. Dereims; Le Légat, Mr. Boudouresque; Le duc de Norfolk, Mr. Lorrain; Le comte de Surrey, Mr. Sapin; L'archevêque de Cantorbéry, Mr. Gaspard. The chief dancer was Miss Subra. Mr. Altès conducted. The opera was performed thirty-three times in 1883.

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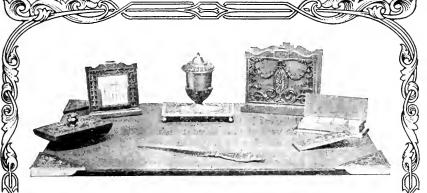
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the presence of the most beautiful woman, a king commands and does not sigh after her." Henry asks how one can command when one loves.

Larghetto, 3-4. F-sharp minor.

Qui donc commande quand il aime, Et quel empire reste au cœur Où l'amour met son pied vainqueur!

Allegro agitato.

Ah! c'est la torture suprême. Elle veut et puis ne veut plus, Elle me cherche et puis m'évite, Le souvenir de Marguerite Fait-il mes désirs superflus?

Ah! c'est la torture suprême. Espérer et craindre à la fois Et vivre exilé de soi-même! Ayant des caprices pour lois! Elle me cherche et puis m'évite, Elle veut et puis ne veut plus. Ah! c'est la torture suprême!

Larghetto. "Qui donc commande," etc.

But who commands when he is in love, and what sovereignty remains in the heart, on which Love has put his triumphant foot? Supreme torture! She will and she will not; she pursues me and she shuns me. Does the memory of Marguerite free me from other desires?

To hope and at the same time to fcar, to live in exile—this is the torture of tortures! Holding caprice for law! She pursues and shuns me, she will and she will

not.

Henry VIII. was originally educated for the Church, and was instructed in music. The chronicler Hall and Lord Herbert of Cherbury mention two masses by him, but they are not extant. Hawkins printed a Latin motet for three voices by Henry. The anthem "O Lord, the

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Maker of all things," attributed by some to William Mundy, was declared by Aldrich and Boyce to be the king's composition. There is a manuscript in the British Museum, "Passetyme with good cumpanye. The Kynges balade," for three voices. This has been printed in John Stafford Smith's "Musica Antiqua" and Chappell's "Popular Music of the Olden Time." Another manuscript contains five four-part songs, twelve three-part songs, fourteen pieces for three viols, and one piece for four viols, which are attributed to Henry. A catalogue of numerous musical instruments belonging to the king at the time of his death has been preserved.

The following musical works are associated with Henry VIII .:-

"Anna Bolena," opera, book by Romani, music by Donizetti (Milan, December 21, 1830). Chief singers, Mmes. Pasta, Orlandi, Laroche; Messrs. Rubini and F. Galli.

"Caterina Howard," music by Salvi (Milan, 1846); "Catherine Howard," music by Litolff (Brussels, about 1847); "Caterina Howard," music by Lillo (Naples, 1849); music by Laudamo (Messina, 1857); music by Petrella (Rome, 1866); music by Vezzosi (Catania, 1869).

Music to Shakespeare's "Henry VIII.," by Edward German (Lyceum Theatre, London, 1892).

The song "Orpheus with his lute" has tempted many composers, who have set music for solo voice, duet, trio, four voices. Sullivan's song for soprano or tenor (1865) is now probably the most familiar.

Jean Louis Lassalle, who created the part of Henry VIII. in Saint-Saëns's opera, was born at Lyons, France, December 14, 1847. He died September 7, 1909.

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The son of a silk merchant, he studied industrial design, and was intended for his father's business. He gave up the idea of a mercantile career, studied painting for a time in Paris, and then determined to be a singer. At the Paris Conservatory he was not remarked. couraged, he left an indifferent teacher and the institution, and took lessons of Novelli (Lavessière). In 1868 he made his début as San Bris at Liége. For a year he was at the Opera House in Lille; towards the end of 1869 at Toulouse; at The Hague (1870-71); at the Monnaie, Brussels (1871-72). In June, 1872, he made his début at the Opéra, Paris, as Guillaume Tell. He was associated with that theatre as first baritone after the retirement of Faure (1876) until 1892.

Lassalle created at the Opéra these rôles: Vassili in "L'Esclave," 1874; Scindia in "Le Roi de Lahore," 1877; Sévère in "Polyeucte," 1878; Ben-Saïd in "Le Tribut de Zamora," 1881; Malatesta in "Françoise de Rimini," 1882; Henry VIII. in "Henry VIII.," 1883; Gunther in "Sigurd," 1885; Rysoor in "Patrie," 1886; Benvenuto Cellini in "Ascanio," 1890; Le Grand-prêtre in "Samson et Dalila," 1892. also took these rôles at the Opéra: Guillaume Tell, Nélusko, Nevers. Hamlet, Don Juan, Lusignan ("La Reine de Chypre"), Pietro ("La Muette de Portici"), Amonasro, Rigoletto. In 1876 he created at the Théâtre-Lyrique the rôle of Lusace in "Dimitri."

On December 11, 1890, he took the part of Escamillo at a performance

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at the Opéra-Comique in aid of the Bizet Memorial. The other singers were Mmes. Galli-Marié and Melba and Jean de Reszke.

He sang in London (1879–81, 1888–93), taking the parts of Nélusko, Renato, De Luna, Hoël, Scindia, the Demon (Rubinstein's opera of that name), the Dutchman, Telramund, Escamillo, Hans Sachs (in Italian), Claude Frollo (Goring Thomas's "Esmeralda"), etc. In 1896 and 1897 he sang in German opera houses.

In 1901 he began to teach in Paris, and in November, 1903, he was appointed a professor of singing at the Paris Conservatory.

Lassalle visited Boston in 1892 and 1894 as a member of the Abbey, Schoeffel & Grau Company, which gave performances in Mechanics Building.

1892, March 14, San Bris.

1892, March 19, 26, Valentin.

1892, March 21, Hans Sachs (in Italian).

1892, March 25, Don Giovanni.

1894, February 26, Valentin.

1894, March 5, San Bris.

1894, March 9, Telramund (in Italian).

His associates here in 1892 were Mmes. Albani, Bauermeister, Eames, Fabbri, Adelina Patti, Pettigiani, Giulia, and Sofia Ravogli, Tavary, de Vigne, Van Zandt; Messrs. Jean de Reszke, Campanini, Montariol, Valero, Carbone, Magini-Coletti, Martapoura Ed. de Reszke, Novara, Serbolini.

In 1894 his chief associates were Mmes. Melba, Calvé, Nordica, Eames, Arnoldson, Pettigiani, Bauermeister, Scalchi, Guercia, Domenech; Messrs. J. de Reszke, de Lucia, Vignas, Mauguière, Ancona, Carbone, Martapoura, Dufriche, Plançon, Ed. de Reszke, Castlemary.

Lassalle had a remarkable voice. It had originally a velvety quality, and it was sonorous. He was an accomplished singer, thoroughly versed in art. When he visited Boston the voice showed signs of wear, and his intonation was no longer sure. As Don Giovanni he lacked lightness, grace, distinction. His Hans Sachs was excellent, noteworthy for the requisite bonhomie. A man of commanding figure and impressive



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bearing, his gesture and carriage had a certain authority, but he was not a finished actor. It is said that his best rôles were Nélusko, Hamlet, Lusace, Scandia, Hans Sachs, and Rysoor.

Robert Lassalle, his son, a tenor, was a member of the Boston Opera Company during the season of 1910–11. He made his first appearance here as Faust in "Mefistofele," November 7, 1910. He was also heard here as Faust in Gounod's opera (November 26), Azaël in "L'Enfant Prodigue" (November 16, December 2, 5, 31; 1911, February 8, 18, March 18), Pedro in "La Habenera" (December 14, 23, 1910), Turiddu (January 6, 11, 1911). He went upon the stage before he was prepared as singer and actor, nor was his voice an agreeable one. Returning to Paris, he made his début at the Opéra, May 5, 1911, as the Duke of Mantua in "Rigoletto."

* * *

The ballet music from "Henry VIII." has been played at concerts of the Boston Symphony Orchestra in Boston, December 22, 1883 (first time in Boston), January 5, 1884.

OVERTURE TO THE OPERA, "THE SOLD BRIDE". FRIEDRICH SMETANA (Born at Leitomischl, Bohemia, March 2, 1824; died in the mad-house at Prague, May 12, 1884.)

"Prodana nevesta" ("Die verkaufte Braut"), a comic opera in three acts, the book by Karl Sabina, the music by Smetana, was performed for the first time at Prague, May 30, 1866.

The overture, which, according to Hanslick, might well serve as prelude to a comedy of Shakespeare,—and indeed the overture has been entitled in some concert halls "Comedy Overture,"—is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings.

The chief theme of the operatic score as well as of the dramatic action is the sale of the betrothed, and this furnishes the chief thematic material of the overture.

The overture begins vivacissimo, F major, 2-2, with the chief theme at once announced by strings and wood-wind in unison and octaves

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has removed to 21 CHARLES RIVER SQUARE BOSTON against heavy chords in brass and kettledrums. This theme is soon treated in fugal manner; the second violins lead, and are followed in turn by the first violins, violas, and first 'cellos, and second 'cellos and double-basses. The exposition is succeeded by a vigorous "diversion," or "subsidiary," for full orchestra. The fugal work is resumed; the wind instruments as well as the strings take part in it, and the subsidiary theme is used as a counter-subject. There is development fortissimo by full orchestra, and the chief theme is again announced as at the beginning. The second theme enters, a melody for oboe, accompanied by clarinets, bassoon, horn, second violins. This theme is as a fleeting episode; it is hardly developed at all, and is followed by a tuneful theme for violins and first 'cellos. The chief motive returns in the wood-wind, then in the strings, and the fugal work is resumed. The leading motive is reiterated as at the beginning of the overture (without the double-basses). The tonality is changed to D-flat major, and flutes and oboes take up the first subsidiary theme, which keeps coming in over harmonies in lower strings and wind, while the music sinks to pianissimo. Fragments of the first theme reappear in the strings, and there is a brilliant coda.

* *

Smetana began to compose the opera in May, 1863. He completed the work March 15, 1866.

There is a story that Smetana was excited to the composition of "strictly national" music by a remark made at Weimar by Herbeck when they were guests of Liszt,—that the Czechs were simply reproductive artists. The opening of the Czechic Interims Theatre at Prague, November 18, 1862, was the first step toward the establishment of a native operatic art. Smetana finished in April, 1863, his first opera, "Branibori v Cechach," or "Die Brandenburger in Böhmen," but it was not performed until January 5, 1866. Karl Sebor was more fortunate: his opera, "Templari na Morave," was performed in the Czechic Theatre in 1865.

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The libretto of Smetana's first opera was undramatic, improbable, ridiculous. The Bohemian operas before Smetana were in the old forms of the Italian, French, and German schools, and the public accused Smetana of "Wagnerism," the charge brought in Paris against Bizet even before "Carmen" saw the footlights. Smetana was a follower of Wagner in opera and of Liszt in the symphonic poem. believed in the ever-flowing melody in the operatic orchestra; this melody should never interrupt, never disturb, the dramatic sense: the music should have a consistent physiognomy; it should characterize the dramatic; the Leit-motive should individualize; but Smetana knew the folly of imitation, nor was he the kind of man to play the sedulous ape. He once said, "We cannot compose as Wagner composes," and therefore he sought to place in the frame of Wagnerian reform his own national style, his musical individuality, which had grown up in closest intimacy with his love of the soil, with the life, songs, legends, of his countrymen.

When they celebrated the one hundredth performance of "The Sold Bride" at Prague, May 5, 1882, Smetana said, "I did not compose it from any ambitious desire, but rather as a scornful defiance, for they accused me after my first opera of being a Wagnerite, one that could do nothing in a light and popular style." The opera was composed, according to him, between January 5 and May 30, 1866; but Ottokar Hostinsky recalls the fact that in 1865 Smetana had performed fragments from a comic operetta, and Teige goes further and says the work was begun as far back as May, 1863. However this may be, Smetana composed at first only lyric parts, which were connected, twenty of them, by spoken dialogue. The opera was in two acts and without change of scene when it was produced.

When there was talk of a performance at the Opéra-Comique, Paris,



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Smetana added a male chorus in praise of beer, an air or Marenka, and a dance (Skoena). The first act of the original version was divided into two scenes, and soon afterward the first scene was closed with a polka, and the second scene introduced with a furiant;* so now the opera is in three acts. Smetana changed the spoken dialogue into recitative for the production of the opera at St. Petersburg in January, 1871, and this recitative is used to-day even in Czech theatres.

"The Sold Bride" was performed for the first time before a German-Austrian public at the International Music and Theatre Exhibition at Vienna in 1892 (June 1).† As Hlavác says:‡ "Those who understood the situation were not surprised when Director Schubert appeared in Vienna in 1892 with his Bohemian Theatre and gave two works of Smetana, that the surprise of the audience was so great, and on all sides was heard, 'How is it possible that such genius was not recognized long ago?' For, as far as Austria is concerned, Smetana first became known in Vienna, June, 1892, where they had previously had. no idea of the importance of his creations. . . . There is something in 'Die verkaufte Braut' which satisfies every one. The Wagnerian can find nothing to object to, the lover of melody is more than happy. and friends and partisans of healthy artistic realism applaud vociferously. Not that Smetana is to be looked up to as the long-sought, universal musical genius, who has accomplished the union and perfect reconciliation of all the different theories of music. Smetana, in his high understanding of art, clearly and rightly estimated all these theories and appropriated them to his own use. This had no

†Adolf Tschech, whose real name was Taussig, conductor of Czech operas at this exhibition, died late in 1903 at Prague at the age of sixty-three.

‡ Translated into English by Josephine Upson Cady.

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^{*}Also known as the "sedálk" (the peasant), a characteristic and popular Bohemian dance, in which the male imitates a proud, puffed-up peasant, who at first dances alone, arms akimbo, and stamps; his partner then dances about him, or spins about on the same spot, until they embrace and dance slowly the sousedska, a species of ländler.

influence, however, on his inventive power; the effect was seen only in the expression of his thought; for he remained his own master in spite of all influences. This, all admit, even the speculator in coincidences and the hunter after imitations. The charm of Smetana to the outside world lies in the fact that, while the national character remains the foundation of his thought, he knew how to clothe the national Bohemian music in modern and high forms, and at the same time remain truly original, always himself, always Smetana. And so 'Die verkaufte Braut' has become a national comic opera, which, in the outlining of a dramatic depiction of village life in Bohemia, is true in the action and music, without turning the realistic side of it into the realism of a 'Mala Vita'* or 'Santa Lucia.' In this truly artistic moderation, Smetana shows that it is not necessary to depict common people as rude and unrefined, and, although most of Smetana's operas are laid in villages, as is also 'Pagliacci,' he did not turn to the tragical. as Mascagni and Leoncavallo have done."

The success of "The Sold Bride" led to Smetana's appointment as conductor of the opera. (His deafness obliged him in 1874 to give up all conducting.) This appointment gave him great honor, small wages (twelve hundred florins), many enviers and enemies.

It was announced in the summer of 1903 that "The Sold Bride" would be produced for the first time in the United States and in English at the Metropolitan Opera House, New York, by Mr. Conried, in the course of the next season. Mr. Charles Henry Meltzer Englished the libretto, and there was a report that Mme. Camille Seygard would be the heroine. This version of the opera has not yet been performed.

The first performance of "Die verkaufte Braut" in America was at

*"Mala Vita," opera by Umberto Giordano (Rome, February 21, 1892, revived at Milan in 1897 as "Il Vito"). "A Santa Lucia," by Pierantonio Tasca (Kroll's Theatre, Berlin, November 16, 1892). Gemma Bellincioni as the leading woman made a profound sensation when these operas were performed at Vienna,—"Mala Vita" in 1892, "A Santa Lucia" in 1893.

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the Metropolitan Opera House, New York, February 19, 1909: Marie, Emmy Destinn; Kathinka, Marie Mattfield; Hans, Carl Jorn; Kruschina, Robert Blass; Kezal, Adamo Didur; Mischa, Adolf Muehlmann; Wenzel, Albert Reiss; Agnes, Henrietta Wakefield; Springer, Julius Bayer; Esmeralda, Isabelle L'Huiller; Muff, Ludwig Burgstaller. Gustav Mahler conducted.

The other operas of Smetana are "Dalibor," serious opera in three acts, book by Josef Wenzig, Prague, May 16, 1868; "Libusa," festival opera in three acts, book by Wenzig, Prague, June 11, 1881: "Dve Vdovy" ("The Two Widows"), founded by Emanuel Züngel on a comedy by Mallefilles, Prague, March 27, 1874, revised in 1877; "Hubicka" ("The Kiss"), comic opera, book by Eliska Krasnohorska, Prague, November 7, 1876; "Tajemstvi" ("The Secret"), comic opera, book by Eliska Krasnohorska, September 18, 1878; "Certova stena" ("The Devil's Wall"), comic opera, book by Eliska Krasnohorska. Prague, October 29, 1882. The opera "Viola," founded on Shakespeare's "Twelfth Night," begun in 1876, and in the composer's mind just before madness came upon him, was not finished. Fifteen pages of the manuscript were fully scored, and fifty pages include the voice parts with an accompaniment of string quartet, but with the other orchestral parts unfilled. The title "comic opera," given to some of the operas, should not mislead one: the librettos include serious, even tragic, situations; thus the story of "The Secret" is not unlike that of Erckmann-Chatrian's "Les Rantzau," chosen by Mascagni for operatic use (Florence, November 10, 1892).

*The New York Tribune of October 11, 1009, published the following cable despatch, date Berlin, October 10: "Smetana's opera 'Dalibor' was sung for the first time in Germany to-night at the royal opera house and led to a minor anti-Czech demonstration from the cheaper seats where the minority maintained a persistent hissing. The production was due to the desire of Emmy Destinn, who is of Czech origin, to sing her countryman's music on the Berlin stage. Protests appeared in the press against the performance on account of the Czech hostility to Germans in Bohemia and against extending the hospitality of royal theatres to Czech art. The opera house, however, was crowded with a fashionable audience, which enthusiastically applauded Smetana's work and Mme. Destinn's fine singing in the part of Milada."

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The reader interested in Czech music and musicians is referred to "Smetana," an excellent biography by William Ritter, Paris, 1908; "Smetana," a biography by Bromislav Wellek (Prague, 1895); "Ein Vierteljahrhundert Bömischer Musik," by Emanuel Chvala (Prague, 1887); "Das Böhmische National Theater in der ersten internationalen Musik- und Theater-Ausstellung zu Wien im Jahre 1902," by Fr. Ad. Subert (Prague, 1882); "Zdenko Fibich," by C. L. Richter (Prague, 1900); "Bohème," a volume in the series, "Histoire de la Musique," by Albert Soubies (Paris, 1898); articles by Friedrich Hlavác and J. J. Kral, published respectively in the American magazines, Music Review and Music, the article, "Friedrich Smetana," in "Famous Composers," new series, vol. i. (Boston, 1900); and articles in the Mercure Musical (Paris) of February and March, 1907.

Air, "Ombra mai Fù," from the Opera "Serse," Act I., Scene i George Frideric Handel

(Born at Halle, February 23, 1685; died at London, April 14, 1759.)

The opening scene of this opera in three acts, first performed in London, April 15, 1738, represents "a summer-house near a most beautiful garden, in the middle of which is a plane tree." Xerxes is under this tree.

Recitative:

Frondi tenere e belle del mio plantano amato per voi risplenda il fato. Tuoni, lampi, e procelle non v' ol traggeno mai la cara pace nè giunga a profanarvi austro rapace.

Air:

Ombra mai fù Di vegetabile Cara ed amabile Soave più.

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Recitative:

Tender and beautiful leaves of my beloved plane tree, splendid your destiny! Thunder, the lightnings and tempests never disturb your dear peace, nor does the greedy southwind join in violating it.

Air:

There never was a sweeter shade of a dear and lovely plant.

The air sung by Xerxes, a soprano or mezzo-soprano, is in F major, 3-4, larghetto. The accompaniment is for strings, in full four-part harmony.

The opera was written in London between December 26, 1737, and February 14, 1738. Handel on the day before Christmas completed his opera "Faramondo," produced on January 7, 1738. The text. perhaps some of the music, appears to have been taken from "Xerse," an opera in three acts with prologue, libretto by Count Niccolò Minato, music by Francesco Cavalli, produced at the Theatre SS. Gio. e Paolo, Venice, in 1654. The libretto was published at Venice that year. Another edition, with added intermedii, was published at Palermo in 1658, in accordance with the production in that city.* The characters in this opera, as in Handel's, are Serse, Arsamene, Amastre, Romilda, Atalanta, Ariodate, and Elviro. The story is a foolish one. Xerxes and his brother Arsamene are in love with the Princess Romilda, but Romilda and her sister Atalanta both love Atalanta, jealous and malicious, contrives snares for the Arsamene. lovers. Ariodate, the favorite of Xerxes, and the father of the two girls, understands from remarks of the king that he wishes to see Romilda and Arsamene wedded. The father, therefore, hastens to bring this about. Xerxes, hearing it, is furious, and is about to con-

* See O. G. T. Sonneck's "Catalogue of Opera Librettos printed before 1800," Vol. I., p. 1159 (Washington, D.C., 1914).



demn them all to death, when a woman throws herself at his feet and offers herself for execution in the place of the guilty. This woman is Amastre, the king of Susa's daughter. She was promised to Xerxes at an early age, and has always been in love with him. Disguised in male attire, she has followed the incidents, and now strives to appease the wrath of the king. Xerxes pardons the offenders and weds Amastre.

This Italian opera was performed in the Grand Picture Gallery of the Louvre, Paris, on November 22, 1660. Cardinal Mazarin chose the work, which was then exceedingly popular in Italy. Lulli was commissioned to write music for the ballets between the acts. He was pressed for time and probably used music written before. The dances had no connection whatever with the action of the opera or its characters. Loret complained of the length of the performance he saw, for he sat, and not at ease, for eight hours without food and drink, but he praised the beauty of the music and the talent of the singers. He wrote a poem about it, which begins:—

Enfin, je l'ay vû le Xerxès Que je trouvay long, par excès; Mes yeux pourtant, et mes oreilles Y remarquèrent cent merveilles, Sans compter mille autre apas Lesquels je ne comprenois pas, N'entendant que la langue mienne, Et, point du tout, l'Italienne.

Cavalli's "Xerse" was not a great success at the Louvre. The performance was inordinately long, the story was silly. "The employment of castrates to take the part of men and women, and the singular situation of the Rev. Filippio Melani, disguised as a man to represent the Princess Amastre, no doubt surprised the audience." M. Romain Rolland assures us that the opera is incredibly "monochromatic in sentiment and expression." M. Henri Prunières tells us that the music for Xerxes himself is very beautiful. In Venice it was designed for a contralto, and Cavalli's music to "Ombra mai fù" came immediately after the short orchestral movement that served as an overture.*

* *

*There is a long description of Cavalli's "Xerse" as played at the Louvre in M. Henri Prunières's "L'Opéra Italien en France avant Lulli" (Paris, 1913), pp. 250–262.

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Handel's "Serse" contains both serious and comic scenes, after the manner of operas by Scarlatti and Keiser at the beginning of the eighteenth century, or like Handel's operas when he was first in Hamburg. There are four little choruses in "Serse," an unusual number at that time. There is a comic servant. The opera was dropped after the fifth performance, but it was published by subscription on May 30, 1838.

Dr. Burney, in his "General History of Music," describes "Serse" at length. He speaks of "a charming slow cavatina for Caffarelli: 'Ombra mai fù' in a clear and majestic style, out of the reach of time and fashion." It appears that the other singers were Francescina, Lucchesina, Montagnana. "I have not been able to discover the author of the words of this drama; but it is one of the worst that Handel ever set to music: for besides feeble writing, there is a mixture of tragi-comedy and buffoonery in it, which Apostolo Zeno and Metastasio had banished from the serious opera. However, it gave Handel an opportunity of indulging his native love and genius for humor; and the airs for Elviro, a facetious servant in this opera, are of a very comic cast."

Gaetano Majorano Caffarelli, a famous male soprano, was born at Bari, Naples, April 16, 1703. He died November 30, 1783, very rich, having purchased a dukedom and built at Santo Dorato a palace, over the gate of which he had inscribed, "Amphion Thebas, Ego domum." He studied at Naples under Porpora, and made his début at Rome in 1724 (or 1726). While he was in London in 1738 he was not in good health or voice. His great fame came later. David Garrick, hearing him at Naples in 1764, was more pleased by him than by all the other singers he had heard. "He touched me; and it was the first time I have been touched since I came into Italy." Dr. Burney heard him in 1770 in a room at Naples. "He was then sixty-seven; yet, though his voice was thin, it was easy to imagine from what he was still able to do, that his voice and talents had been of the very first class." Many stories are told of Caffarelli's incredible pride and presumption.



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Handel's partnership with Heidegger, principal lessee of the Havmarket Theatre, came to an end with the season 1734. Handel then took alone the theatre in Lincoln's Inn Fields and became an impresario. The nobility was offended by his proud attitude, and waged war against It became the fashion to sneer at him. Hence this reference to the composer in "Tom Jones," quoted by Schoelcher-but "Tom Jones" was not published until 1749: "It was Mr. Western's custom every afternoon, as soon as he was drunk, to hear his daughter play on the harpsichord; for he was a great lover of music, and perhaps, had he lived in town, might have passed for a connoisseur; for he always excepted against the finest compositions of Mr. Handel." Later in the year Handel took the Covent Garden Theatre, where Mlle. Marie Sallé, the famous French dancer, "expressed the various passions of love" to music by Handel,* and also figured in the final ballet of "Ariodante" and in other operas. In 1737 he had exhausted all his resources, spent the £10,000 he had possessed, was obliged to close his theatre and suspend payments. Perhaps he was consoled by the fact that his rivals at the Haymarket had lost £12,000, and that Farinelli,

* See Chapter XIII. of "Mlle. Sallé," by Émile Dacier (Paris, 1909), for an entertaining account of the dancer under Handel's management.

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having sung for them to empty houses, left England à la sourdine, as Burney put it.

What cut Handel to the quick was the threat of Del Pò, the husband of Mme. Strada, to arrest him for debt.

Anna Maria Strada of Bergamo was singing at Naples in 1725, where Quanz, the flute player and composer, heard her.

Handel, in 1729, went to Italy to engage a company for his partnership with Heidegger at the Haymarket. The Daily Courant of July 2. 1729, announced his return, and gave the names of the singers engaged: among them "Signora Strada, who hath a very fine treble voice, a person of singular merit." She was faithful to him through his troubles. singing in operas and oratorios. In 1733, the librettist Paolo Rolli, in a virulent letter to the editor of the Craftsman, alluded sneeringly to the fact that she was much in Handel's favor. The year before the Daily Courant contained this curious note: "Whereas Signor Bononcini intends, after the serenata ("Acis and Galatea") hath been performed, to have one of his own, and hath desired Signora Strada to sing in that entertainment: Aurelio del Pò, husband of the said Signora Strada. thinks it incumbent upon him to acquaint the nobility and gentry that he shall think himself happy in contributing to their satisfaction: but with respect to this request, hopes he shall be permitted to decline it, for reasons best known to the said Aurelio del Pò and his wife." By 1734 the singers Senesino, Mme. Bertoli, Celeste Gismondi, Montagnana, had deserted Handel, but Mme. Strada remained. It is stated in Gerber's "Lexicon der Tonkünstler" (1792) that Handel in 1741 was obliged, on account of pecuniary embarrassment, to let her go; that she thereupon returned to Italy.

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Dr. Burney informs us that Mme. Strada made her first appearance in London on December 2, 1729, in Handel's "Lotharius." The air "Quel cor che mi donasti," "the first that Strada ever sung on our stage, seems chiefly calculated to display her fine and brilliant shake, for which there are more than thirty occasions in the course of the song. This singer had many prejudices to combat on her first arrival in this country: the enemies of Handel were of course unwilling to be pleased with any part of the entertainment he had provided for the public: the abilities of Cuzzoni and Faustina had taken possession of the general favor; and Strada's personal charms did not assist her much in conciliating parties, or disposing the eye to augment the pleasures of the ear: for she had so little of a Venus in her appearance that she was usually called the Pig. However, by degrees she subdued all their prejudices, and sung herself into favor, particularly with the friends of Handel, who used to say that by the care he took in composing for her, and his instructions, from a coarse singer with a fine voice, he rendered her equal at least to the first performer in Europe."

Del Pò, heeding the wishes of his wife, had contented himself with notes and promises, but as he could not let her on hire to advantage in the winter of 1737–38, for she did not sing with Heidegger, he threatened Handel's arrest. His friends came to the rescue. A benefit concert was given on March 28, 1738.* The net receipts were not less than £800. In May a marble statue of Handel, by Roubilliac, was placed in Vauxhall Gardens.

* Handel was at first unwilling. He said that this sort of concert was one way of asking alms.

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Other operas with the Persian king as hero are "Xerxes in Abydos," music by J. P. Förtsch (Hamburg, 1689); "L'incoronazione di Serse," music by G. F. Tosi (Venice, 1691); "Serse," music by G. B. Bononcini (Rome, 1694); "Il ritorno di Serse," music by Marcos Portugal (Florence, 1795); "Argenide," M. A. da Palermo (Palermo, 1699); "Argenide," P. Scalabrini (Dresden, 1746) (Portugal's opera was first entitled "Argenide," and in London (1806) "Argenide and Serse"); "Il ritorno di Serse," music by S. Nasolini (Naples, 1816).

The air "Ombra mai fù," from Handel's "Serse," is now familiar through the preposterous arrangement known as "Handel's Largo." The arrangement by Joseph Hellmesberger is made for violin solo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, harp, the usual strings, and harmonium or organ ad lib. The air is transposed from F major to G major. Hellmesberger made an earlier arrangement for violin, harp, pianoforte, and harmonium.

M. Romain Rolland, in his life of Handel (Paris, 2d ed., 1910), speaks of "the magnificent indifference" of the composer in choosing among the forms of art and various tendencies of music during his



time. "All the tendencies of Europe at that period are reflected in his operas: Keiser's model, in his first works; the Venetian model in his 'Agrippina'—the model of Scarlatti and Steffani in the first operas at London, into which English influences, especially in rhythm, were soon introduced; then he rivalled Bononcini; then there were great efforts of genius to create a new musical drama, as 'Giulio Cesare,' 'Tamerlano,' 'Orlando'; then came the charming opera-ballets inspired by France, 'Ariodante,' 'Alcina'; then the operas in which the opéra-comique and the lightened style of the second half of the century appear, 'Serse,' 'Deidamia.' Had he continued to write operas, Handel would probably have tried still other styles, without making choice, as Gluck did, of a single one to master it.

"Without doubt, and it is the greatest fault of his operatic work, he was constrained by the conventions of Italian opera of the period and by the composition of his singing troop, to pass by the chorus, and to write operas for solo voices, with the chief rôles for the prima donna and the contralto; but whenever he could he wrote operas with choruses, as 'Ariodante,' 'Alcina'; and it was not his fault that he did not give to the tenor and the bass their place in the group of voices.* If it was not possible for him to break the uniformity of vocal soli by the addition of choruses, at least he gave life to these soli by the abundance and variety of the instrumental accompaniment. . . . And with what art did Handel always know to define his melodies, to disengage the fine line, to make the most of the pure timbres of each instrument and each voice—now isolated, now united—and also silences! The contour of his melodies is more varied than is generally believed. Beginning with 'Almira' he employs successfully the form of little strophic Lieder, for which Keiser had given him the model; and never will he renounce the employment of those short, simple, touching, almost naked airs,

* In a footnote M. Rolland describes Handel's efforts to secure leading tenors and basses in Italy; how he wrote important parts for basses.—P. H.



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Concerning the question of ornamental treatment of Handel's arias, M. Rolland concludes: "(1) The vocal ornaments were not improvised and left to the caprice of the singer, as has often been asserted; they were carefully noted in the music for the singer and in the score of the accompanying clavecinist. (2) They were not the simple caprice of thoughtless virtuosity, but the result of reflective virtuosity, and in keeping with the general style of the morceau; they served to accentuate more deeply the expression of the chief melodic lines. Would it be advantageous to restore these ornaments? Our taste has changed with the years. A too rigid reverence runs the risk of injuring great works of the past, by slavishly attaching itself to details of costume that have become obsolete, superannuated. Is it better to impose on the public of to-day the works of former times with all their wrinkles, deepened by the light of centuries, or to adapt them soberly to the manner of present feeling, that they may continue to work on us their beneficent spell? For my part, I think that the first thesis—both have advocates should govern the publication of texts; the second, the musical performance. The mind should strive to know exactly the nature of the past. When that is done, life can and should claim its rights; it should be permitted to throw outside worn-out fashions, and preserve of a genius only that which is constantly alive."



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Mr. Spooner is a delightful and rare tenor, and charmed the audience with his artistic program.—Washington Herald.

For engagements address Loring, 205 West 57th Street, New York City SUITE FOR ORCHESTRA, Op. 9 . . . GEORGES ENESCO (ENESCOU)

(Born at Cordaremi, Roumania, August 7, 1881; now living in Paris.)

The first performance in the United States of this suite, dedicated to Camille Saint-Saëns, was by the Philharmonic Orchestra of New York, January 3, 1911. The first performance in Boston was at a concert of the Boston Symphony Orchestra, April 1, 1911. The suite was played again on December 30, 1911.

The suite is in four movements:—

- I. Prélude à l'unisson. Modérément, C major, 3-4. This prelude is for strings with kettledrum tuned in G, and the strings are employed almost always in unison. The prelude leads into the second movement.
- II. Menuet lent. Mouvement du précédent, C major, 3-4. The slow minuet is scored for two flutes, oboe, English horn, two clarinets, two bassoons, two horns, kettledrums, solo violin, solo violoncello, and the usual strings. The chief theme is first announced by the solo instruments.
- III. Intermède. Gravement, A major, 2-4. This movement is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, harp, and the usual strings.
 - IV. Final. Vif, C minor (C major), 6-8 (3-4). It is scored for

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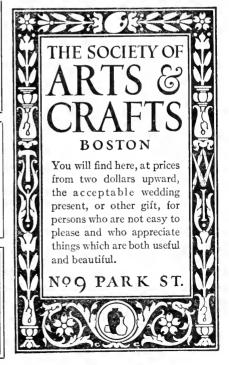
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piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, cymbals, and the usual strings.

The music cannot be characterized as ultra-modern. The structure of the movements requires no analysis.

* *

Enesco's father was a farmer. The boy at the age of three asked him to bring him a fiddle from the town where he sold his produce. The father brought him one, but it had only three strings, and the boy was disgusted: "I wanted a fiddle, not a plaything." A real violin was obtained, and Georges soon played the tunes he heard at village weddings, and made up tunes of his own. A wandering musician, staying in the village, taught him his notes, and Georges began to compose before he had seen any treatise on harmony. Another musician persuaded the father to take the boy to Vienna. Joseph Hellmesberger, the elder, was then at the head of the Vienna Conservatory and conductor at the Royal Opera House. He was at first unwilling to admit the seven-year-old boy: "The Conservatory is not a cradle." But the father pleaded earnestly. Hellmesberger heard the boy, admitted him to the Conservatory, and took him into his own family where he lived for four years. Georges took the first prizes for violin and harmony when he was eleven.

The father was wise. He did not exploit the boy as a prodigy, but took him to Paris. The class of Massenet, who took a great interest in Georges, was then conducted by Gabriel Fauré. Georges studied the violin with Martin Marsick. In 1897 Enescou, as he was then known, took a second *accessit* for fugue and counterpoint. In 1899 he won a first prize for violin playing.

In 1897 (June 11) a concert of his works was given in Paris by Miss Eva Holland, violinist, assisted by several. The programme included a sonata for violin and pianoforte; Suite dans le Style ancien for piano-

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forte; songs, "Le Saphir" and "Les deux différentes manières d'aimer"; Nocturne and Saltarello for violoncello; quintet for pianoforte and strings. This quintet showed the influence of Brahms.

Édouard Colonne heard the violin sonata played at the house of the Princess Bibesco, who had befriended the boy praised by Fauré, Massènet, and Saint-Saëns. He asked if Enesco had not composed an orchestral work. He was shown the "Poème Roumain," which he produced at a Châtelet concert, February 6, 1898. Enesco became at once known to the public. He was soon heard as a violinist, and as a virtuoso he has gained an enviable reputation through Europe. He is court violinist to the Queen of Roumania.

Among his chief works are:-

"Poème Roumain," Op. 1.

Sonata for violin and pianoforte, Op. 2.

Sonata for violin and pianoforte, Op. 6.

Pastorale Fantaisie for orchestra (Châtelet concert, February 19, 1899).

Symphony for two flutes, oboe, English horn, two clarinets, two horns, two bassoons.

Symphony for orchestra (Châtelet concert, January 21, 1906).

Suite for orchestra, Op. 7.

Symphonie concertante for violoncello and orchestra (Lamoureux concert, March, 1909, J. Salmon violoncellist).

Trois Rhapsodies Roumaines, Op. 11. Two were played at Pablo Casal's concerts in Paris, February 16, 1908.

* *

These compositions by Enesco have been played in Boston:—

"Poème Roumain." Orchestral Club, January 7, 1902, Mr. Longy conductor.



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Suite for orchestra, Op. 9. Boston Symphony Orchestra, April 1, 1911; December 30, 1911.

Rhapsodie Roumaine, A major, Op. 11, No. 1. Boston Symphony Orchestra, February 17, 1912; March 7, 1914.

Symphony for wind instruments. Longy Club, February 8, 1909. Sonata in F minor for violin and pianoforte, Op. 6. Mr. and Mrs. David Mannes, December 13, 1910; Messrs. S. Noack and A. de Voto, Longy Club concert, February 12, 1912.

* *

Enesco's symphony for orchestra was performed in New York by the New York Symphony Orchestra in February, 1911; the Suite, Op. 9, at a concert of the Philharmonic Orchestra, January 3, 1911; the Dixtuor for wind instruments by the Barrière Ensemble, January 9, 1911. This "Dixtuor" is the same composition as "Symphony for wind instruments," played in Boston by the Longy Club.

ADDENDUM.

Add to the list of compositions by J. Guy Ropartz, published in the Programme Book of October 23, 24, 1914 (pp. 88-89):—

"A Marie Endormie," Esquisse Symphonique (after a poem by

A. Brizeux), Colonne concert, Paris, December 29, 1912.

"Dans l'ombre de la Montagne,"—Prélude, Sur la Route, Paysage, Vieille Église, Ronde, Quand la Lumière s'en est allée, Postlude,—for pianoforte (published in 1914).

"La Route," for voice and pianoforte, words by the composer (com-

posed in 1913, published in 1914).

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PROGRAMME

Sibelius	•	•	٠	•	•	•	Syı	mph	ony in A minor, No. 4
		٠	_						
Beethoven	•	•		Cond	certo :	for V	iolin a	and	Orchestra, in D major
Beethoven		•		•	•				Overture, "Egmont"

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A. D. 1620	-								
AN OLD LOVE SONG {							•	•	MACDOWELL
WILDE JAGD)									
BALLADE, G MINOR									CHOPIN
PRELUDES - 3, 6, 7, 8	•	•	•	•	•	•	•	•	CHOPIN
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5. Aria from the opera "Ariana" ("Lasciatemi morirel")
Aria from the opera "Ariodant" ("Femme sensible, entends-tu?")
Arietta, "Danza, danza, fanciulla gentile"

SONGS: Schlupfwinkel
An einen Boten

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Andante poco rubato—Allegro. Presto.

Allegro Lento assai, tranquillo.

MOZART Quartet in E-flat major. (Köchel No. 428)

Menuetto. Allegro. Allegro non troppo.

Allegro Vivace. Andante con moto.

Owing to the fact that Mr. Letz, the second violin, is detained in Germany for military duty, his place at this concert is taken by Mr. Samuel Gardner.

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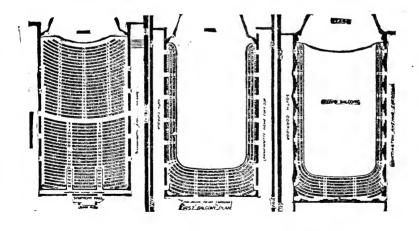
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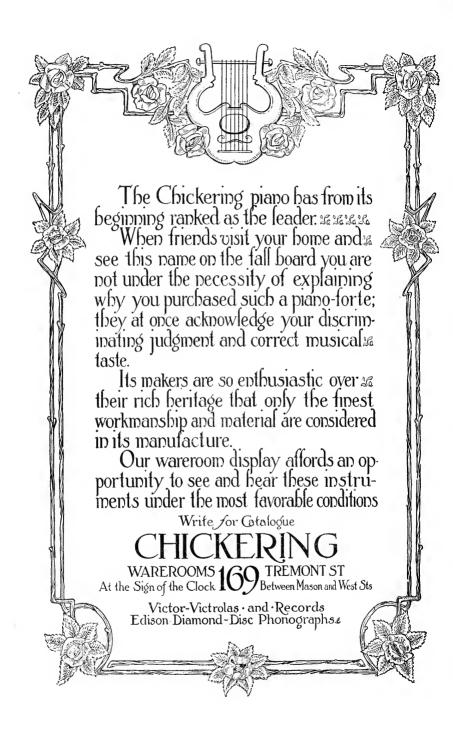
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Symphony No. 4, A minor, Op. 63 Jean Sibelius

(Born at Tavastehus, Finland, December 8, 1865; now living at Helsingfors.)

This symphony was performed at Helsingfors in 1911. It was played at the Birmingham (England) Festival on October 1, 1912, and the composer conducted. The first performance in the United States was at New York, March 2, 1913, by the New York Symphony Society, Mr. Walter Damrosch, conductor. The first performances in Boston were at concerts of the Boston Symphony Orchestra, Dr. Muck conductor, October 24, 25, 1913.

Sibelius dedicated this symphony to Ecro Järnefelt. It is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, the usual strings; and in the last movement bells are added.

Mrs. Newmarch, who has much to say about Sibelius, says that this symphony, "like the earlier ones, is music of an intimate nature and much of it was thought out and written in the isolation of hoary forests, by rushing rapids, or wind-lashed lakes. There are moments when we feel ourselves alone with Nature's breathing things."

When the symphony was performed in New York, Mr. Damrosch made prefatory remarks. We quote from Mr. H. E. Krehbiel's article in the *Tribune* of March 3: "The symphony by Sibelius is so singular a work that Mr. Damrosch thought it incumbent on him to preface

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its performance with some remarks setting forth the fact that it was music of an anomalous character and protesting that the fact of its performance must not be accepted as an expression of opinion on his part concerning the merit of the composition in whole or in part. He had placed it upon the programme only because he considered it a duty toward a distinguished musician whose other beautiful and important works had won admiration. It was an ingenious apologia and served its purpose in invoking curiosity, and no doubt helping some few score of listeners to make up their minds that the proper thing to do was to applaud after each of the four movements."

Mr. W. J. Henderson of the New York Sun, noting the fact that Sibelius in this symphony "has parted company with himself" and joined the futurists, said: "He has swallowed the whole-tone scale, the disjointed sequences, the chord of the minor second, the flattened supertonic and all the Chinese horrors of the forbidden fifths. the symphony is a noteworthy composition. It has elemental imagination, courage of utterance, fearlessness of style. It is no mere jumble of surprises, but a consistently planned and masterfully executed work. The themes are unusual, remote, solitary, but impressively thought; sometimes almost uncouth... The symphony is clearly written and its thought nicely balanced. Its chords are exquisitely distributed, its instrumentation is marvellously pure and transparent, and, above all, the work has much to say. It is a truly characteristic delineation of moods and scenic backgrounds belonging to the wonderful northern land in which the composer lives. In the last movement the proclamation of the peasant nature is made with tremendous eloquence, yet the melody and harmonies almost raise the suspicion that Russia's far eastern Mongols have swept westward and invaded Finland."

The *Tribune* reviewer found the symphony the work of a cubist in music, and the critic of the *Evening Post* declared that "it is as inconsequential as the ravings of a drunken man."

* *

The following analysis of this symphony is taken from an article by Mr. Olin Downes of Boston, published in the *New Music Review* (New York) of September, 1914.

"A very modern and prophetic trait of this work is the treatment, not merely of chord progressions, but of tonality.

"Take the introduction of the first movement. In what key could it be said to be? A pedal movement on the notes F-sharp and E underlies the entire fabric of the introduction. Over it an important melody is given the solo violoncello. The symphony is mentioned on the cover of the score as being in the key of A minor. The introduction hovers about the keys of A and E minor. It is really a free and inexorable

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preparation of the key of F-sharp major. . . . Gradually the F-sharp swings down—F-sharp, E—F-sharp, D-natural—F-sharp and C-sharp. The pedal movement continues for a few measures on these last two tones, tonic and dominant, while harsh, lowering progressions for the brass lead to the motive, based on the theme of the introduction, which takes the place of the second theme." (Strings, over soft sustained chords of the horns and bassoons.) . . . "The free fantasia is another astonishing feat of the imagination. I have spoken of the relation of the second theme to a phrase played by the 'cello in the introduction. This phrase now leads to, and is lost in, a passage of purely impressionistic character. The strings, tremolo, vibrate various changing harmonies, more or less distantly related to the key of A minor. There is an occasional roll of the drums, and curious calls, back and forth, from different wind-instruments. This is, with a vengeance, a 'free fantasia.' By comparison with it the manner of earlier symphonies of Sibelius, or even of classic masterpieces, seems much more like a game of which the final outcome was known in advance, a sort of scientific battledoring and shuttlecocking of melodic motives, than any really imaginative flight worthy to be called by that name. But as fantastical as he is, the composer's feet are on the ground. The 'free fantasia' develops to a climax—the entire passage has suggested nothing so much as the soughing of wind, and other natural sounds-and from this place we are landed back, not in F-sharp, but in the key of A major, and a recapitulation, in the regular manner, brings the movement to an end in the same tonality."...

Of the slow movement: "The progress of this movement is exceedingly dramatic. Its principal theme, a broad, Bruckner-like melody, does not appear for some time. There is melancholy dialogue of various wind instruments. The horns, stopped, hint at the theme. Later



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the violoncello plays a phrase of it. Gradually, and as though against obstacles, this theme appears, collects itself, and each appearance is more extended and more powerful. At last it rises to a nobly defiant climax, and for the moment sustains itself at that height. Then it subsides for the last time, utterly vanquished, and various instruments murmur despondently among themselves, while a C-sharp is sustained by horns and violins. . . .

"The form of the scherzo is uncommon in this, that there is no third part. The first part and the contrasting section, of extended development, are duly marked, but there is no 'da capo.' The formal irregularity, however, sinks into insignificance by the side of the strangeness of the music. There are curious juxtapositions of chords and timbres of which few but the composer could readily have guessed the effect in advance of performance,—which is even more true of the last movement. The scherzo . . . comes to an abrupt and unforeseen conclusion. A sudden modulation back to the key of F major, which is the key of the movement, three pizzicato quarter-notes—it is as if the composer had suddenly tired of his task, and had no more patience for it.

"The final movement is the most fantastical and bizarre of the four. It is in the rondo manner, with fairly literal repetitions of episodes and



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sections of the theme and also considerable free development. The glockenspiel is added in this move nent, and plays an important part. The composer has outdone himself in experimenting with harmonies and tonalities. In certain places the strings play in one key, and, ostensibly, the wood-wind instruments in another. There are harmonies to set the teeth on edge—until they resolve, which they do, and in many surprising directions. For the great climax of the work, a climax of grim rage and despair, there is some counterpoint that might well, on account of the strength and independence of the voices, give pleasure to Arnold Schönberg, whom Sibelius is said to admire. After this final frantic outburst the movement ends dully, hopelessly, in a dead gray. A reiterated, discordant complaint of the oboe, and some soft A minor chords of the strings, always more gray, and the symphony, rebellious, enigmatical, the symphony of a man who shakes his fist in helpless fury at the sky, is over."

* *

Sibelius came to the United States in 1914, arriving in New York on May 27. He came as the guest of Mr. Carl Stoeckel, to take a prominent part at the twenty-eighth meeting and concert of the Litchfield County Choral Union, held in the Music Shed at Norfolk, Conn. On June 4 Sibelius conducted these compositions of his: "Pohjola's Daughter"; incidental music to Adolph Paul's tragedy

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"King Christian II."; "The Swan of Tuonela"; "Finlandia"; "Valse Triste"; and a new composition, a sea-sketch, "Aalottaret," then performed for the first time. Mr. Sibelius soon afterward visited Boston for a day or two.

On June 17, 1914, the degree of Doctor of Music was conferred on Sibelius by Yale University. President Hadley said, presenting the degree: "Dr. Jean Sibelius. By his music intensely national in inspiration and yet in sympathy with the mood of the West, Dr. Sibelius long since captured Finland, Germany, and England, and on coming to America to conduct a symphonic poem found that his fame had already preceded him here also. Still in the prime of life, he has become, by the power and originality of his work, one of the most distinguished of living composers. What Wagner did with Teutonic legend, Dr. Sibelius has done in his own impressive way with the legends of Finland as embodied in her national epic. He has translated the Kalevala into the universal language of music, remarkable for its breadth, large simplicity, and the infusion of a deeply poetic personality."

The commencement exercises included three of Sibelius's compositions. They were conducted by Prof. Horatio W. Parker.

Musical America of January 14, 1914, quoted extracts from a letter

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written by Mr. Sibelius to Mr. Ivan Narodny: "It is true I am a dreamer and poet of nature. I love the mysterious sounds of the fields and forests, water and mountains. My father was a surgeon of the rank of major in the Finnish army and died when I was very young. I was educated by my grandmother, who insisted upon my studying particularly Greek and Latin. I was graduated from the University of Helsingfors and studied law, but I did not care to be a lawyer or judge. I determined to become a musician and began to take lessons on the violin. I had already studied music systematically from my fourteenth year and even composed simple pieces of chamber music. The fact is, I had made attempts at composition from my very childhood on. My first composition to be performed was Variations for String Quartet, which was played in Helsingfors in 1887. It attracted considerable attention, which was a great encouragement for a beginner. In 1889 I left Finland to study in Berlin. Prof. Albert Becker instructed me there in composition and it was there that I started my bigger orchestral works. In 1891 I went to Vienna and continued my studies with Karl Goldmark. I also studied a while with Albert Fuchs. Those are in brief the principal facts of my musical career. It pleases me greatly to be called an artist of nature, for nature has been truly the book of books for me. The voices of nature are the voices of God, and if an artist can give a mere echo of them in his creations, he is fully rewarded for all his efforts."



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Among the latest compositions of Sibelius, besides the sea-sketch above mentioned, are: Funeral March ("In Memoriam"), Op. 59; Scènes historiques, Suite, Op. 25 and 66 (I. All' Overtura; 2. Scena; 3. Festivo; 4. Die Jagd, ouvertüre; 5. Minnelied; 6. An der Zugbrücke); Two Serenades for violin and orchestra, Op. 64; "Luonnotar," a symphonic poem for soprano and orchestra, Op. 70 (Gloucester Festival, England, November, 1913, Mme. Ackté, soprano). He has composed a pantomime in two acts, for ten persons and an orchestra of thirty. Sibelius had Anna Pavlowa in mind when he composed it. In Boston he said that the title was "Pierrot et Pierrette." It had been announced as "Scaramouche."

Mr. Anton Witek, violinist, was born at Saaz, Bohemia, January 7, 1872. He studied the violin under Anton Bennewitz at Prague, and in 1894 was chosen concert-master of the Philharmonic Orchestra of Berlin. Mr. Witek commanded attention in Germany in 1895 by his performance in one evening of three violin concertos (by Beethoven, Brahms, and Paganini). Since 1894 he has given concerts in all the European countries with the Danish pianist, Vita Gerhardt, who is now Mrs. Vitek. In 1903 Mr. and Mrs. Witek, with Mr. Joseph

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Malkin, who was then solo violoncellist of the Berlin Philharmonic Orchestra, formed the Berlin Philharmonic Trio. (Mr. Malkin became a member of the Boston Symphony Orchestra in October, 1914.) In 1907 Mr. Witek played in Berlin the newly discovered violin concerto in A najor of Mozart, for the first time, and in 1909 in the same city the newly discovered violin concerto in C major of Haydn, also for the first time.

Mr. Witek was engaged as concert-master of the Boston Symphony Orchestra in 1910. He has played in Boston at concerts of this orchestra the following concertos:—

Beethoven's Concerto in D major, October 29, 1910.

Brahms's Concerto in D major, January 20, 1912; Bruch's Concerto No. 2, Op. 44, January 18, 1913; Tschaikowsky's Concerto in D major, Op. 35, January 24, 1914.

He has given several chamber concerts in Boston: with Mrs. Witek, December 13, 1910 (Beethoven, "Kreutzer" Sonata; Paganini, Concerto in D); with Mrs. Witek, March 14, 1911 (Bach, Sonata for violin; Alkan, Duo for pianoforte and violin, F-sharp minor, Op. 21, first time here); with Mrs. Witek and Mr. Warnke, November 22, 1911 (Franck, Trio in F-sharp minor; Bruch's "Scottish" Fantasy); with Mrs. Witek and Mr. Warnke, December 11, 1912 (Wieniawski, Concerto in D minor; Tschaikowsky, Piano Trio); January 22, 1913 (Haydn's violin concerto in C major with accompaniment of strings and pianoforte), February 24. Mr. Witek has also given chamber concerts in New York.

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Concerto in D major for Violin, Op. 61 . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven composed this concerto in 1806 for the violinist, Franz Clement, who played it for the first time at his concert in the Theater an der Wien, December 23 of that year. The manuscript, which is in the Royal Library at Vienna, bears this title, written by Beethoven: "Concerto par Clemenza pour Clement, primo Violino e Direttore al Theatro à Vienne. dal L. v. Bthyn. 1806."

The title of the first published edition ran as follows: "Concerto pour le Violon avec Accompagnement de deux Violons, Alto, Flüte, deux Hautbois, deux Clarinettes, Cors, Bassons, Trompettes, Timballes, Violoncelle et Basse, composé et dedié à son Ami Monsieur de Breuning Secrétaire Aulique au Service de sa Majesté l'Empereur d'Autriche par Louis van Beethoven."

The date of this publication was March, 1809; but in August, 1808, an arrangement by Beethoven of the violin concerto for pianoforte and orchestra, dedicated to Madame de Breuning and advertised as Op. 61, was published by the same firm, Kunst- und Industrie-Comptoir. For the pianoforte arrangement Beethoven wrote a cadenza with kettle-drum obbligato for the first movement and a "passageway" from the andante (for so in this arrangement Beethoven calls the larghetto) to the rondo. This pianoforte arrangement is mentioned in a letter written by Beethoven to Ignace Pleyel at Paris, early in 1807. Beethoven names six works, and says: "I intend to offer the six works mentioned below to houses in Paris, London, and Vienna, on condition that in each of these cities they shall appear on a day fixed beforehand. In this way I think that it will be to my interest to make my works known rapidly, while as regards payment I believe that the terms are

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to my interest and likewise to that of the different houses." The list contained: "I, a symphony; 2, an overture written for Collin's tragedy 'Coriolanus'; 3, a violin concerto; 4, three quartets; 5, a pianoforte concerto; 6, the violin concerto arranged for the pianoforte, with additional notes."

Beethoven, often behindhand in finishing compositions for solo players,—according to the testimony of Dr. Bartolini and others,—did not have the concerto ready for rehearsal, and Clement played it at the concert *a vista*.

The first movement, Allegro ma non troppo, in D major, 4-4, begins with a long orchestral ritornello. The first theme is announced by oboes, clarinets, and bassoons, and the theme is introduced by four taps of the kettledrums (on D).* After the first phrase there are four more kettledrum strokes on A. The wind instruments go on with the second phrase. Then come the famous and problematical four D-sharps in the first violins. The short second theme is given out by wood-wind and horns in D major repeated in D minor and developed at length. The solo violin enters after a half-cadence on the dominant. The first part of the movement is repeated. The solo violin plays the themes or embroiders them. The working-out is long and elaborate. A cadenza is introduced at the climax of the conclusion theme, and there is a short coda.

The second movement, Larghetto, in G major, 4-4, is a romance in free form. The accompaniment is lightly scored, and the theme is almost wholly confined to the orchestra, while the solo violin embroiders with elaborate figuration until the end, when it brings in the theme,

• There is a story that these tones were suggested to the composer by his hearing a neighbor knocking at the door of his house for admission late at night. There were extractors of sunbeams from cucumbers before Captain Lemuel Gulliver saw the man of a meagre aspect, with sooty hands and face, his hair and beard long, ragged and singed in several places who had been at work for eight years at the grand academy of Lagado.

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but soon abandons it to continue the embroidery. A cadenza leads to the finale.

The third movement, Rondo, in D major, 6-8, is based on a theme that has the character of a folk-dance. The second theme is a sort of hunting-call for the horns. There is place for the insertion of a free cadenza near the end.

There is disagreement as to the birthday of Franz Clement. 1782? 1784? The painstaking C. F. Pohl gives November 17, 1780 ("Haydn in London," Vienna, 1867, p. 38), and Pohl's accuracy has seldom been challenged. The son of a highway-construction-commissioner, Clement appeared in public as an infant phenomenon at the Royal National Theatre, Vienna, March 27, 1789. In 1791 and 1792 he made a sensation in England by his concerts at London and in provincial towns. At his benefit concert in London, June 10, 1791, he played a concerto of his own composition, and Haydn conducted a new symphony from manuscript; and Clement played at a concert given by Haydn in Oxford, July 7, 1791, when the latter went thither to receive his degree of Doctor of Music (July 8). The king rewarded the boy richly for his performances at Windsor Castle.

Clement journeyed as a virtuoso through Germany, and some time in 1792 settled in Vienna. A writer in 1796 praised the beauty of his

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na and the terror of the prima donna, and furthermore because this is a day of impassioned dramatic singing, of gasps, ejaculations and shouting.

The clarity of her English diction is also a grateful accomplishment. The words of her songs were easily intelligible. The best singing was in the Strauss Cradlesong and Serenade. Here was sympathy with the mood, true spontaneity, loveliness of tone and the evidence of taste in delicate contour of her phrasing. The Haydn air required a freedom of emission and a purity and flexibility of style that would have proved yexatious to some after an evening of emotional singing.

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tone, the purity of his technic, the warmth and taste of his interpretation, and added: "It is a pity that a young man of such distinguished talent is obliged to live far from encouragement, without any pecuniary support, miserably poor, in a place where there are so many rich and influential lovers of music." Clement was conductor at the Theater an der Wien from 1802 to 1811. In 1813 Weber, conductor of the opera at Prague, invited him to be concert-master there, for as a virtuoso, a man of prodigious memory, and as a reader at sight he was then famous throughout Europe. Clement stayed at Prague for four years, and then returned to Vienna. (Before his call to Prague he attempted to make a journey through Russia. At Riga he was arrested as a spy and sent to St. Petersburg, where he was kept under suspicion for a month and then taken to the Austrian frontier.) In 1821 he travelled with the great soprano, Angelica Catalani, and conducted her concerts. On his return to Vienna his life was disorderly, his art sank to quackery, and he died miserably poor, November 3, 1842, of an apoplectic stroke.

Clement in 1805 stood at the head of violinists. A contemporary said of him then: "His performance is magnificent, and probably in its way unique. It is not the bold, robust, powerful playing that characterizes the school of Viotti; but it is indescribably graceful, dainty, elegant." His memory was such that he made a full pianoforte arrangement of Haydn's "Creation" from the score as he remembered it, and Haydn adopted it for publication. Hanslick quotes testimony to the effect that already in 1808 Clement's playing had degenerated sadly, but Weber wrote from Vienna, April 16, 1813: "Clement's concert in the Leopoldstadt. Full house. He played nobly; old school—but with such precision!"

Seyfried pictured Clement in his evil days as a cynical, odd fish, squat in appearance, who wore, summer and winter, a thin little coat, —a slovenly, dirty fellow. Clement composed small pieces for the stage, six concertos and twenty-five concertinos for the violin, pianoforte concertos, overtures, and much chamber music. The Tsar Alexander gave him several costly violins, which he sold to instrument makers.





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The programme of Clement's concert, December 23, 1806, included an overture by Méhul, pieces by Mozart, Handel, Cherubini, as well as Beethoven's concerto, and the final number was a fantasia by the violinist. Johann Nepomuk Möser voiced, undoubtedly, the opinion of the audience concerning Beethoven's concerto when he wrote a review for the *Theaterzeitung*, which had just been established:—

"The eminent violinist Klement [sic] played beside other excellent pieces a concerto by Beethoven, which on account of its originality and various beautiful passages was received with more than ordinary Klement's sterling art, his elegance, his power and sureness with the violin, which is his slave—these qualities provoked tumultuous applause. But the judgment of amateurs is unanimous concerning the concerto: the many beauties are admitted, but it is said that the continuity is often completely broken, and that the endless repetitions of certain vulgar passages might easily weary a hearer. It holds that Beethoven might employ his indubitable talents to better advantage and give us works like his first symphonies in C and D, his elegant septet in E-flat, his ingenious quintet in D major, and more of his earlier compositions, which will always place him in the front rank of composers. There is fear lest it will fare ill with Beethoven and the public if he pursue this path. Music in this case can come to such a pass that whoever is not acquainted thoroughly with the rules and the difficult points of the art will not find the slightest enjoyment in it, but, crushed by the mass of disconnected and too heavy ideas and by a continuous din of certain instruments, which should distinguish the introduction, will leave the concert with only the disagree-

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able sensation of exhaustion. The audience was extraordinarily delighted with the concert as a whole and Clement's Fantasia."

* *

The first movement of this concerto was played in Boston as early

as November 22, 1853, by August Fries.

The concerto has been played at these Symphony concerts by Louis Schmidt, Jr., January 5, 1884; Franz Kneisel, October 31, 1885, November 3, 1888, December 30, 1893; Franz Ondricek, December 14, 1895; Carl Halir, November 28, 1896; Willy Burmester, December 10, 1898; Fritz Kreisler, February 9, 1901; Hugo Heermann, February 28, 1903; Olive Mead, February 6, 1904; Willy Hess, January 6, 1906; Anton Witek, October 29, 1910; Fritz Kreisler, November 23, 1912.

There have also been performances in Boston by Julius Eichberg (1859), Edward Mollenhauer (1862), Pablo de Sarasate (1889), Adolph

Brodsky (1892), and others.

OVERTURE TO "EGMONT," OP. 84 I, UDWIG VAN BEETHOVEN (Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

This overture was composed in 1810; it was published in 1811. The music to Goethe's play—overture, four entr'actes, two songs sung by Clärchen, "Clärchen's Death," "Melodram," and "Triumph Symphony" (identical with the coda of the overture) for the end of the play, nine numbers in all—was performed for the first time with the tragedy at the Hofburg Theatre, Vienna, May 24, 1810. Antonie Adamberger was the Clärchen.

When Hartl took the management of the two Vienna Court theatres, January 1, 1808, he produced plays by Schiller. He finally determined to produce plays by Goethe and Schiller with music, and he chose Schiller's "Tell" and Goethe's "Egmont." Beethoven and Gyrowetz were asked to write the music. The former was anxious to compose the music for "Tell"; but, as Czerny tells the story, there were intrigues,

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and, as "Egmont" was thought to be less suggestive to a composer, the music for that play was assigned to Beethoven. Gyrowetz's music to "Tell" was performed June 14, 1810, and it was described by a correspondent of a Leipsic journal of nusic as "characteristic and written with intelligence." No allusion was made at the time anywhere to Beethoven's "Egmont."

The first performance of the overture in Boston was at a concert of the Boston Academy of Music, November 16, 1844. All the music of "Egmont" was performed at the fourth and last Philharmonic concert, Mr. Zerrahn conductor, on March 26, 1859. This concert was in commemoration of the thirty-second anniversary of Beethoven's death. The programme included the "Egmont" music and the Ninth Symphony. The announcement was made that Mrs. Barrows had been engaged, "who, in order to more clearly explain the composer's meaning, will read those portions of the drama which the music especially illustrates." Mr. John S. Dwight did not approve her reading, which he characterized in his *Journal of Music* as "coarse, inflated, over-loud, and after all not clear." Mrs. Harwood sang Clärchen's solos. The programme stated: "The grand orchestra, perfectly complete in all its details, will consist of fifty of the best Boston musicians."

All the music to "Egmont" was performed at a testimonial concert to Mr. Carl Zerrahn, April 30, 1872, when Professor Evans read the poem in place of Charlotte Cushman, who was prevented by sickness.

This music was performed at a Symphony concert, December 12, 1885, when the poem was read by Mr. Howard Malcolm Ticknor.

The overture has a short, slow introduction, sostenuto ma non troppo, F minor, 3-2. The main body of the overture is an allegro, F minor, 3-4. The first theme is in the strings; each phrase is a descending arpeggio in the 'cellos, closing with a sigh in the first violins;



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the antithesis begins with a "sort of sigh" in the wood-wind, then in the strings, then there is a development into passage-work. The second theme has for its thesis a version of the first two measures of the sarabande theme of the introduction, fortissimo (strings), in A-flat major, and the antithesis is a triplet in the wood-wind. The coda, Allegro con brio, F major, 4-4, begins pianissimo. The full orchestra at last has a brilliant fanfare figure, which ends in a shouting climax, with a famous shrillness of the piccolo against fanfares of bassoons and brass and between crashes of the full orchestra.

The overture is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings.

Long and curious commentaries have been written in explanation of his overture. As though the masterpiece needed an explanation! We remember one in which a subtle meaning was given to at least every half-dozen measures: the Netherlanders are under the crushing weight of Spanish oppression; Egmont is melancholy, his blood is stagnant, but at last he shakes off his melancholy (violins), answers the cries of his country-people, rouses himself for action; his death is portrayed by a descent of the violins from C to G; but his countrymen triumph. Spain is typified by the sarabande movement; the heavy, recurring chords portray the lean-bodied, lean-visaged Duke of Alva; "the violin theme in D-flat, to which the clarinet brings the under-third, is a picture of Clärchen," etc. One might as well illustrate word for word the solemn ending of Thomas Fuller's life of Alva in "The Profane State": "But as his life was a mirror of cruelty. so was his death of God's patience. It was admirable that his tragical acts should have a comical end; that he that sent so many to the grave should go to his own, and die in peace. But God's justice on

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offenders goes not always in the same path, nor the same pace: and he is not pardoned for the fault who is for a while reprieved from the punishment; yea, sometimes the guest in the inn goes quietly to bed before the reckoning for his supper is brought to him to discharge." The overture is at first a mighty lamentation. There are the voices of an aroused and angry people, and there is at the last tumultuous rejoicing. The "Triumph Symphony" at the end of the play forms the end of the overture.

Vet some may be interested in an analysis by Dr. Leopold Damrosch: "The overture begins with an outcry—a cry for help—uttered by an entire nation. Then follow heavy, determined chords, which seem to press down the very life of the people, who seem helplessly (the last two chords are piano) to yield to their fate. Only the all-pervading woe remains impressively sounded forth, first by the oboe, and then by the clarinets, bassoons, and violins. From every side the wail is repeated (the interval of the diminished seventh, B-A-flat, bringing before us, as in a picture, the hands of the nation uplifted in prayer to Heaven) until it is lost in the unison of the first outcry, fortissimo. ... Only one ray of hope remains,-Egmont. But even his lighthearted nature seems imbued with anxiety for his oppressed country. His motive is as if bound in chains by the simultaneous repetition of sombre chords. In deep melancholy the violins repeat the motive, seeming to languish more and more. But with sudden impulse it revives; Egmont shakes off the gloom which surrounds him; his pulse beats quickly and gladly. On every side his fellow-citizens cry to him for aid. They flock together, and in excited bands surround him. their only champion and deliverer. As if to arouse Egmont still more to action, the sombre chords of the introduction are heard suddenly, but now in agitated measures, shorter, more com nanding, and more

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Goethe, talking with Eckermann in January, 1825, said: "I wrote 'Egmont' in 1775, that is fifty years ago." (The drama was not completed in its definite form until 1787.) "I kept close to history and strove after truth as far as possible. When ten years later I was in Rome, I read in the newspapers that the revolutionary scenes in the Netherlands as portrayed were literally repeated. I therefore saw that the world is ever the same, and that my description must have a certain life."

Yet in 1827 Goethe said that Manzoni had too great a respect for history; that no poet had known the historical characters he depicted; if he had known them, he would have had hard work in utilizing them. "Had I been willing to make Egmont, as history informs us, the father of a dozen children, his flippant actions would have seemed too absurd; and so it was necessary for me to have another Egmont, one that would harmonize better with the scenes in which he took part and my poetical purposes; and he, as Klärchen says, is my Egmont. And for what then are poets, if they wish only to repeat the account of a historian!"

On another occasion Goethe remarked that he had done well inridding himself of Shakespeare's influence when he wrote "Götz von Berlichingen" and "Egmont"; Shakespeare for whom the stage, indeed, the whole visible world, was too cramped and confining, was too rich and powerful a nature for any one producing prose or poetry. "How many excellent Germans have not come to grief through him and Calderon!"

He was not vexed because Sir Walter Scott had borrowed a scene from "Egmont." "He had a right to it, and because it was done intelligently, he is therefore to be praised." But he censured Schiller

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for wishing to introduce in his stage version of "Egmont" the figure of Alba, masked and cloaked, in the background of the prison scene, gloating over the effect that the sentence to death would have on Egmont. Goethe protested, and Alba was not seen. Goethe agreed to the opinion of Eckermann, that it was a mistake for Schiller in preparing "Egmont" for the stage to leave out the Princess Regent; the play thereby lost in political interest, and, Klärchen being then the only female character with many men, there was a lack of proportion, and the heroine seemed weak and flattened. When Eckermann reminded Goethe of "Egmont" as a document for the freedom of a people, Goethe answered that as a friend of the people, a believer in liberty, he had often been sadly misunderstood, while Schiller, "who between us was much more of an aristocrat than I," had the astonishing good fortune to pass for a man of most liberal views.

On June 6, 1810, Beethoven wrote from Vienna to the publishers Breitkopf and Härtel in Leipsic: "I now give you in addition the music to Goethe's 'Egmont,' which consists of 10 numbers: overture, entractes, etc., and I want for it the sum of fourteen hundred gulden in silver money, or convention scale, same standard as with the oratorio, etc., the 250 fl.—I cannot accept anything else without being a loser, I have kept back on your account, although you do not deserve it from me, for your conduct is often so unexpected that one must have as good an opinion of you as I have, to continue to transact business with you—I myself would like in a certain way to continue business relationship with you—but I cannot afford to lose."*

From Baden he wrote in August, 1810, to the publishers that a concerto was to be dedicated to the Archduke Rudolph: "'Egmont' also to him; as soon as you have received the score you will at once see what use to make of it and how to draw the attention of the public to it—I wrote it simply out of love for the poet, and in order to show this, I took nothing for it from the theatre managers, which you even accepted; and as a reward, as always . . . they treated my music very

* The translations of Beethoven's letters in this article are by J. S. Shedlock.



carelessly. There is nothing smaller than our great folk, but I make an exception of the Archdukes. . . . In 'Egmont' indicate everywhere in the violin part where other instruments come in, as for example in the funeral music after Clara's death where the kettledrum comes in, etc. This is necessary in a century in which we have no longer any conservatories, hence no more directors; there is no training whatever, but everything is left to chance. We have, however, money for a castrato, whereby art wins nothing, but it tickles the taste of our blasé folk, our so-called nobility."

A little later he wrote to the same publishers: "If Sieges Simphonie is not written over the last number in 'Egmont,' see that it is put there. Hurry on with it, and please let me know when you have quite done with the original score, because I will then ask you to send it from Leipsic to Goethe to whom I have already written about its coming. I hope you will have no objection to this, since you are probably as great an admirer of him as I myself am. I would have sent him a copy from here (Vienna), but as I have no trained copyist on whom I can quite rely, and only the torture of looking over the copy is certain, I thought it the better course, and a saving of time for me."

Again, on January 28, 1812, Beethoven wrote to Breitkopf and Härtel: "I also beg you, although I ought properly to inflict it on you as a punishment for the many faulty editions, false titles, negligences, etc., and other human weaknesses, to attend to this matter. . . . And then send the letter to Goethe together with the 'Egmont' score, but not in your usual style, with perhaps here and there a number missing,



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etc.; not so, but everything in perfect order. I have given my word, and hold to it all the more if I can compel another person such as you to the carrying out of it—ha, ha, ha. It is your fault that I can use this language to a sinner like you, who, if I wished, would have to wander about in penitential garment made of hair for all the wicked things that he has done to my works." The letter to Goethe (1812) mentioned above, to be sent with the score, has not yet been found. It seems that the score had not been sent as promised in the letter to Goethe written in 1811.

In the spring of 1814 Beethoven wrote to Friedrich Treitschke: "If an opportunity occur, you might give 'Egmont' at the Wieden Theatre. The arrival of the Spaniards, which is only indicated in the play, not made evident, at the opening of that big barn, the Wieden Theatre, can be made useful, also many other things as a spectacle for the public. The music, too, would not be quite lost for that purpose; I would indeed, if new stuff were required, write it." Treitschke (1776–1842) was a dramatic writer, régisseur and entomologist; a great friend and admirer of Beethoven, who wished him to furnish a libretto for a new opera after "Fidelio."

What Beethoven thought of Goethe is well known. In 1809 he wrote to Breitkopf and Härtel: "Goethe and Schiller are my favorite poets, as also Ossian and Homer, the latter of whom, unfortunately, I can read only in translation." In 1811 he wrote to Bettina von Brentano: "When you write to Goethe about me, select all words





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which will express to him my immost reverence and admiration. I am just on the point of writing to him about 'Egmont,' to which I have written the music, and indeed purely out of love for his poems which cause me happiness. Who can be sufficiently thankful for a great poet, the richest jewel of a nation? And now, no more, dear good B. I came back from a bacchanalian festival only at four o'clock this morning, at which, indeed, I was forced to laugh a great deal, with the result that I have to weep almost as much to-day. Noisy joy often drives me powerfully back into myself." This letter was dated February 10. On April 12 (1811) he wrote to Goethe:—

"Your Excellence:

"The pressing opportunity of a friend of mine, one of your great admirers (as I also am), who is leaving here" (Vienna) "in a great hurry, gives me only a moment to offer my thanks for the long time I have known you (for I know you from the days of my childhood) that is very little for so much. Bettine Brentano has assured me that you would receive me in a kindly, yes, indeed, friendly spirit. But how could I think of such a reception, seeing that I am only in a position to approach you with the deepest reverence, with an inexpressibly deep feeling for your noble creations. You will shortly receive from Leipsic through Breitkopf and Härtel the music to 'Egmont,' this glorious 'Egmont,' with which I, with the same warmth with which I read it, was again through you impressed by it, and set it to music. I should much like to know your opinion of it; even blame will be profitable for me and for my art, and will be as willingly received as the greatest praise.

Your Excellency's great admirer, LUDWIG VAN BEETHOVEN.

Goethe answered this letter at Carlsbad on June 25, 1811:— "Your friendly letter, highly esteemed sir, I received to my great pleasure through Herr von Oliva. I am most thankful to you for the

opinions expressed therein, and I assure you that I can honestly reciprocate them, for I have never heard one of your great works performed by skilful artists and amateurs without wishing that I could for once



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As we have seen, Goethe had much to say about his "Egmont" to Eckermann, but in the record of the conversations there is no allusion

to Beethoven's music for the play.

In 1822, Beethoven, remembering his talk with Goethe at Teplitz, where he met him for the first time in 1812, said to Rochlitz: "I would have gone to death, yes, ten times to death, for Goethe. Then, when I was in the height of my enthusiasm, I thought out my 'Egmont' music. Goethe—he lives and wants us all to live with him. It is for that reason that he can be composed. Nobody is so easily composed as he. But I do not like to compose songs." But the "Egmont" music had been composed and performed before the composer ever met the poet. Schindler said that Beethoven's recollection of past events was always vague.

The story of Beethoven's haughtiness and Goethe's obsequiousness in the presence of the imperial court has often been related, but the authenticity of the letter in which Beethoven told the adventure to Bettina has been disputed. (See Thayer's "Beethoven's Leben,"

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vol. iii. pp. 210–212.) And did Beethoven and Goethe meet again at Carlsbad?

Bettina wrote Pückler-Muskau an account of Goethe and Beethoven together at Teplitz, and spoke of the composer playing to the poet and deeply moving him. Albert Schaefer states calmly that Beethoven played the "Egmont" music to Goethe at Vienna, and that the latter did not value it, and had no suspicion of its worth,—a statement for which we find no authority. But this is certain, that in 1812 Beethoven said to Härtel: "Goethe is too fond of the atmosphere of the court; fonder than becomes a poet. There is little room for sport over the absurdities of the virtuosi, when poets, who ought to be looked upon as the foremost teachers of the nation, can forget everything else in the enjoyment of court glitter." And it is also certain that Goethe cared little for Beethoven's music, that he did not mention his name in his memoirs: but in a letter to Zelter he wrote in 1812: "I made the acquaintance of Beethoven at Teplitz. His talent astonished me prodigiously, but he is, unfortunately, a wholly untamed person. It is true that he is not utterly wrong when he finds the world detestable, but this will not make it more enjoyable for himself or for others. Yet he is to be excused and much pitied, for he has lost his hearing, which perhaps is of less injury to his art than to his social relations. laconic by nature, he will be doubly so by reason of this infirmity."

When Mendelssohn visited Weimar in 1830, he endeavored to make Goethe appreciate Beethoven's music. Mendelssohn played to him music by Bach, Haydn, Mozart, Weber. The poet enjoyed especially an overture by Bach. "How pompous and stately it is!" exclaimed Goethe: "I imagine a procession of noble persons in festal dress, going down the steps of a grand staircase!" But Mendelssohn recognized Goethe's antipathy toward Beethoven's music. He played to him the first movement of the Symphony in C minor, which made a singular impression on Goethe, who began by saying: "This music produces only astonishment; it does not move one at all; it is gran-

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Goethe, who likened music to architecture, drew a singular parallel between Napoleon Bonaparte and Hummel. "Napoleon treats the world as Hummel his pianoforte. In each instance the manner of treatment seems impossible; we understand the one as little as the other, and yet no one can deny the effects. The grandeur of Napoleon consists in being the same at any hour. . . . He was always in his element, always equal to the emergency, just as Hummel is never embarrassed, whether he has to play an adagio or an allegro. This facility is found wherever real talent exists, in the arts of peace as in those of war, at the pianoforte as behind a battery."

When Goethe talked about an opera, he discussed the poem, the dramatic features, rather than the music, whether it were by Mozart, Cherubini, Rossini, or Weber. Eckermann records curious conversations. Thus in 1823 Goethe spoke of a sequel written by him to the libretto of "The Magic Flute," but he could not think of a composer who would set the appropriate music to it. While he recognized the absurdities of the libretto which Mozart used, he insisted that Schikaneder understood perfectly the art of arranging effective contrasts and producing striking theatrical effects. In 1831 there was talk of Auber's "La Muette de Portici." Eckermann said: "The true causes of the revolution are not explained, and this is a reason of the opera's success, for each one supposes that these causes are the same as in his town or country." Goethe answered: "The whole opera is at bottom a satire on the people; to turn the amours of a fishing girl into a public affair and to call a prince a tyrant because he marries a princess,—there can be no more ridiculous absurdity." In 1828 the subject was Rossini's "Moses." Goethe said: "I do not understand how you can separate and enjoy separately the subject and the music. You pretend that the subject here is worthless, but you are consoled for it by a feast of excellent music. I wonder that your nature is thus organized,

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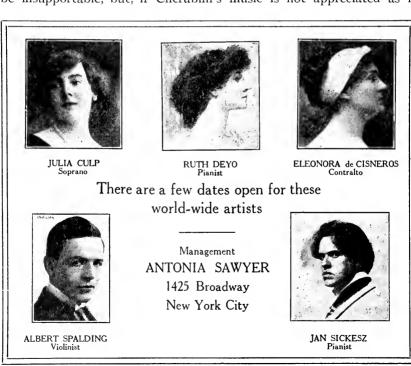
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that your ear can listen to charming sounds, while your sight, the most perfect of the senses, is tormented by absurd objects. You will not deny that your 'Moses' is in effect very absurd. The curtain is raised. and people are praying. This is all wrong. The Bible says that when you wish to pray you should go into your chamber and close the door. Therefore there should be no praying in the theatre. As for me, I should have arranged a wholly different 'Moses.' At first I should have shown the children of Israel bowed down by countless odious burdens and suffering from the tyranny of the Egyptian rulers. Then you would have appreciated more easily what Moses deserved from his race. which he had delivered from a shameful oppression." Then Goethe went on to reconstruct the whole opera. He introduced, for instance, a dance of the Egyptians after the plague of darkness was dispelled. He said some days later with reference to "Moses": "I cannot really enjoy an opera unless the libretto is as perfect as the music, unless the two march together. If you ask me what opera, then, I find excellent, I name 'Les Deux Journées,' for the libretto is so good that it might be given as a play which could be seen with pleasure. Composers do not understand the importance of a good book; or, it is better to say that there is a lack of poets who are capable of writing good librettos. the book of 'Der Freischütz' were not so good as it is, the music would have much trouble in giving to the opera the popularity it enjoys." Yet to some, as Saint-Saëns, the libretto of "Der Freischütz" seems childish, and Adolphe Jullien well says, with reference to Cherubini's "Les Deux Journées," not only would the libretto without the music be insupportable, but, if Cherubini's music is not appreciated as it



should be, the fault is with the puerile drama of the good man Bouilly.* Nor did Goethe appreciate the dramatic talent of Weber; he echoed the opinion of his friend Zelter, who had written to him that Weber had succeeded only in creating a gigantic nullity on a poem that was even still more null. Goethe said that Weber should not have composed the music of "Eurvanthe"; he should have seen at a glance that the subject was an unfortunate one, which could not inspire a composer. "A poet who sets out to write for the theatre should have a knowledge of stage requirements, so that he can appreciate the resources at his disposal and know what he should admit or reject. So, too, a composer should have a certain knowledge of poetry. Let him learn to distinguish the good from the bad, he will not waste the resources of his art on faulty poems."

Eckermann wished music for "Faust." It was in 1829 that Goethe assured him there was no composer then who could write this music. The period was not in sympathy. "This music," said Goethe, "should have the character of that of 'Don Giovanni.' Mozart could have written it; perhaps Meyerbeer could, but he would not undertake such a work, he is too much busied with the opera houses of Italy." As a matter of fact, Beethoven wished to write an opera, "Faust." Meyerbeer thought more than once of such an opera, but he did not wish to appear at first as a rival of Spohr and later of Gounod. Mendelssohn dreamed of a "Faust," although he was, of all composers, unfitted by nature for success in the opera house. Rossini for a long time thought

*See Jullien's interesting "Goethe et la Musique: Ses Jugements, son Influence, les Œuvres qu'il a inspirées" (Paris, 1880).

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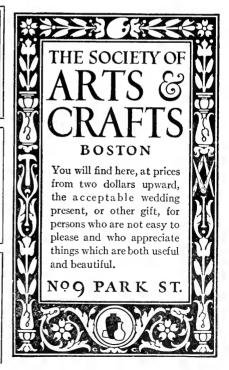
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of a "Faust" with a libretto by Alexandre Dumas, the Elder, and Fétis tells a story of Rossini showing him one day a thick score and saying: "This is a 'Faust' which I have written." Was this one of Rossini's innumerable jokes? There is no mention of such a score in the list of his posthumous works. Boieldieu was another composer who was tempted to write a "Faust." Antony Béraud, who was writing a drama, "Faust," for the Porte-Saint-Martin, wished to transform it into an opéra-comique with a female Mephistopheles, and wished Boieldieu to write the music. The composer refused on the ground that Scribe was about to write a libretto on the same subject for Meyerbeer.*

There was much music at Goethe's house in Weimar. The piano was played by the Councillor Schmidt or by Hummel, who was then chapelmaster to the Grand Duke of Weimar, but Goethe preferred to Hummel a young Polish pianist, with whom, in spite of his seventy-four years, he had fallen in love at Marienbad, Mme. Marie Szymanowska, who gave a recital at his house. She was a sister of the celebrated Dr. Wolowski, who died at Paris, and a pupil of Field at Moscow. She played at Warsaw from 1815 to 1830, and gave pleasure at Leipsic, Vienna, Berlin, Hamburg, Paris, and London. She died at St. Petersburg in 1831, and left several children. One of her daughters married Mickiewicz, the Polish poet. She composed pianoforte pieces and songs. Goethe was charmed by her beauty and her playing: "She has energy, and this is her most remarkable characteristic, for women as a rule lack energy." Chamber music was played at his house, excerpts from operas and oratorios were sung. Hearing a quartet of a young composer, he remarked: "It is singular how contemporary composers are guided by the actual perfection of mechanism and the technical side of the art. That which they make is no longer music; it is above the range of human sentiments. . . . The allegro, however, has character. This perpetual turning and twisting put before my eyes the witches' dance on the Brocken." When he could not visualize music, he was inclined to find nothing in it. While he had esteem for the music of Cherubini and Weber, his admiration for that of Bach, Handel, Cimarosa, and, above all, that of Mozart, was lively: "I saw him when he was a child of seven. He travelled then and gave concerts. I was about fourteen years old, but I still remember very well the little man

*See Arthur Pougin's "Boieldieu" (Paris, 1875).

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with his frizzled hair and his sword." He classed Mozart with Shake-speare and Raphael, a holy trinity in art. "Mozart," says Jullien, "was not so much in his eyes a musician of flesh and blood, a man who composed 'Don Giovanni,' 'The Marriage of Figaro,' and 'The Requiem,' as an immaterial being, the genius itself of music." He mourned his death sincerely. He wrote to a friend ten years after Mozart's death: "If you could have seen lately the performance of 'Don Giovanni' [at Weimar], you would have realized all your hopes in the matter of opera. But this piece stands alone, and the death of Mozart has destroyed all hope of ever seeing anything like it."

It should not be forgotten that Goethe confessed to Eckermann that music was to him the least interesting of the arts, and that he knew

little about it.

* *

Johann Friedrich Reichardt wrote music for "Egmont" before Beethoven. It was composed in 1791 and first performed on February 25, 1801, at the Royal National Theatre, Berlin, for the benefit of Mme. Unzelmann. The music consisted of an overture, entractes, songs, and incidental pieces. This music has not been published. It was performed at a performance at Weimar in 1803, when the music for the songs did not meet Schiller's approval.

"Egmont," opera in three acts, based on Goethe's tragedy, book by Fritz Feller (Gustav Gurski), music by F. W. Adalbert Uberlée. This opera, composed in 1868 at Berlin, was not produced, because the opinion was held that no German should turn a work of Goethe into an opera; assuredly not "Egmont," for which Beethoven had written music. The libretto departed materially from Goethe's

tragedy. Margaret of Parma was a most important figure.

"Egmondo," opera, libretto by Faraglia, music by G. Dell' Orefice (Naples, May 14, 1878). Mmes. Melia, de Giuli, and Messrs. Medica,

Silvestri, and Marini were the singers at the San Carlo.

"Egmont," opera in four acts, libretto by Albert Wolff and Albert Milland, music by Gaston Salvayre. Composed in 1883–84. The opera was written for the Paris Opéra. In the spring of 1885 the



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composer brought suit against the management because his work had not been produced. The decision was that it should be performed, and 2500 francs and all costs should be paid to the librettists. The opera was finally produced at the Opéra-Comique, Paris, December 6, 1886. Egmont, Talezac; Brackembourg, Taskin; Duc d'Albe, Fournets; Ferdinand d'Albe, Soulacroix; Claire, Adèle Isaac; Marguerite de Parme, Miss Deschamps. There were ten performances in 1886; three in 1887.

Music to Klärchen's song "Freudvoll und leidvoll" has been written by Zelter, Schubert (1815), Liszt (1848?), Rubinstein, Gustav Reich-

ardt and others besides J. F. Reichardt and Beethoven.

On February 7, 1890, a translation into French by Adolphe Aderer of Goethe's tragedy was produced at the Odéon, Paris, when Beethoven's music was performed by Lamoureux's orchestra. The part of Claire was taken by Miss Sanlaville.

ADDENDUM: Add to notes on "Ombra mai fù" from Handel's "Serse," Programme Book of October 30, 31, 1914, pp. 159-170.

"Ombra mai fù" was sung in Boston at a concert of the Boston

Symphony Orchestra, by Miss Hope Glenn, on October 13, 1883.

The arrangement of the air known as "Largo" for strings was played at concerts of the Boston Symphony Orchestra in Boston on November 15, 1884, October 24, 1885. On December 28, 1895, Hellmesberger's arrangement was played, with Mr. Kneisel as solo violinist.

The arrangement of this air by Hellmesberger for violin, violas, harp, organ, was played for the first time in the United States, according to the programme at a concert for the benefit of A. P. Peck, in Music Hall, Boston, on April 11, 1877. S. E. Jacobsohn played the solo violin part. The orchestra was Theodore Thomas's. Clara Louise Kellogg, Annie Louise Cary, and Annette Essipoff were the soloists.

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Barcarolle, Op. 60 Trois Ecossaises Etude, Op. 10, No. 4, C-sharp minor Nocturne, No. 18, E major Bolero, Op. 19	. ,		. Chopin
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11.	Quartet, Op. 18, No. 2				•		. Beethoven
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TOCCATA, D major Bach Allegro Adagio

Fuga

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HOCHSOMMER -	-	-	-	-	-	- Weingartner	
LICHT	-	-	-	-	-	- Sinding	
	Mr.	WERRI	ENRATH				
		II.					
SONATA EROICA -	-	-	-	-	-	- MacDowell	
I. Slow with no	bility.	Fast.	Passic	nately.			
II. Elf-like, as li							
III. Tenderly, lor			with p	assion.			
IV. Fiercely. Vo		lame Sa	MAROFE	7			
	Mad		MAROLI				
FIOR DI DOLCEZZA		III.			T.	. Del Valle de Paz	
FIOR DI DOLCEZZA - ULTIMA ROSA -	-	-	-	-	- E	- Harry Spier	
SEI MORTA NE LA VITA	MIA	-	_	_	_	P. Mario Costa	
TRISTEZZA CREPUSCOLA	RE	-	-	-	Fran	cesco Santoliquido	
Mr. Werrenrath							
		IV.					
TWO POLISH SONGS $\begin{cases} 1. \\ 2. \end{cases}$	Meine	FREUDE	N (_	_	- Chopin-Liszt	
	Вассна	NALE	5			Спорт Виге	
MAZURKA, A minor } PRELUDE, A minor }	-	-	-	-	-	- Chopin	
SOIRÉES DE VIENNE, No	. 6	-	_	-	-	Schubert-Liszt	
RHAPSODIE, No. 15 -	-	-	-	-	-	Liszt	
Madame Samaroff							
V.							
FROM A CITY WINDOW	-	-	-	-	-	Kurt Schindler	
WITCH-WOMAN -	-	-	-	-	-	Deems Taylor	
TO YOU, DEAR HEART FUZZY-WUZZY -	-	-	-	-	-	F. Morris Class Arthur Whiting	
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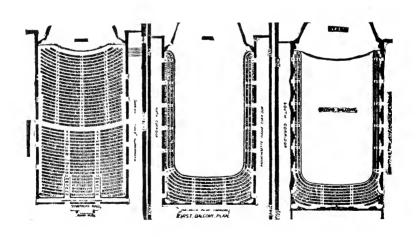
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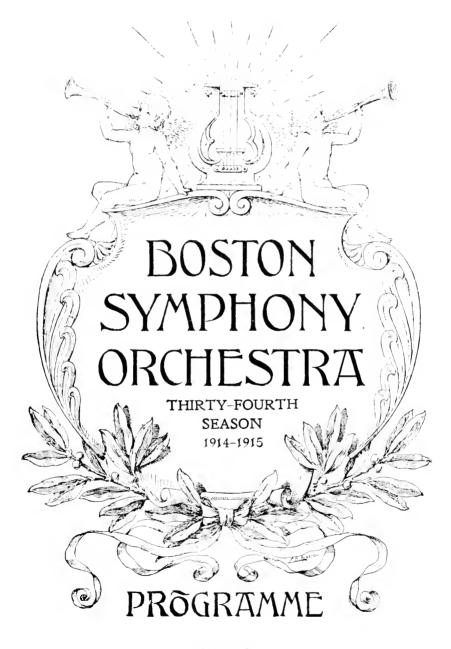
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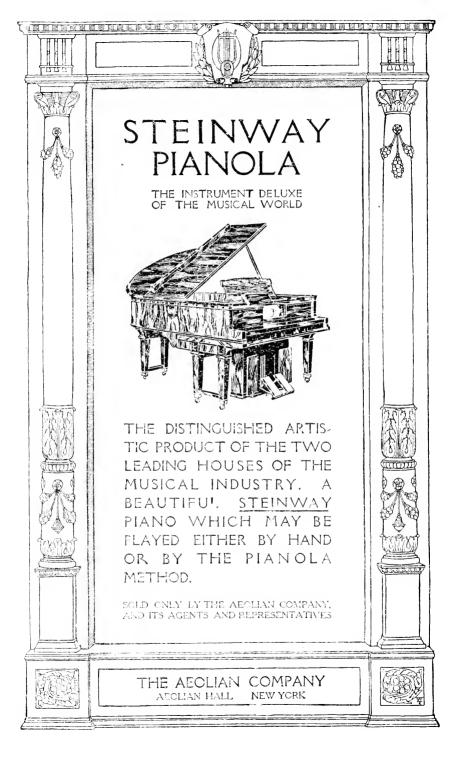
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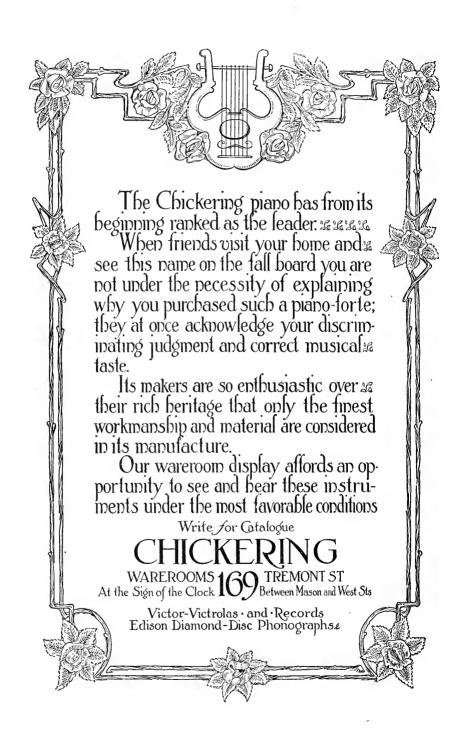
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Programme

Strauss

"From Italy": Symphonic Fantasia, Op. 16

I. On the Campagna.

II. Amid Rome's Ruins.

On the Shore of Sorrento.

IV. · Neapolitan Folk-life.

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Two pieces for Violoncello:
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"From Italy," Symphonic Fantasia, Op. 16 . . . Richard Strauss (Born at Munich on June 11, 1864; now living at Charlottenburg, Berlin.)

In 1885 Hans von Bülow, music director of the ducal court at Meiningen, invited Richard Strauss, who was then living at Berlin, to be associated with him. Strauss made this note in his autobiographical sketch: "October, 1885, daily rehearsals of the Meiningen Court Orchestra under the direction of Bülow"; and he spoke of Bülow training him to conduct according to his and Wagner's theories of the art. On October 18 he conducted his own symphony, winning the approbation of Brahms, who urged him to study Schubert's Dances for thematic invention, and played Mozart's pianoforte concerto in C minor with his own cadenzas. From December 1, 1885, to April 1, 1886, Strauss was chief conductor at Meiningen, for Bülow was absent on a concert trip. He then went to Munich, where he had been offered a position as conductor at the Court Theatre. Bülow advised him to accept it. Strauss answered that one did not become acquainted with the world only in Munich. In April, 1886, he journeyed to Italy, a journey that Brahms had strongly advised. He went without knowing a word of Italian—much to Bülow's regret—and only a little French. He saw Rome and the surrounding country, Naples, Capri, Sorrento, Pompeii, Florence, Lake Como, and Lake Lucerne. That he was robbed through overcharges; that a leather bag with its contents

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disappeared from a cab in Naples; that he lost his Baedeker in a Roman theatre, and twice his clothes sent to the washerwoman,—all this did not seriously disturb him, so enraptured was he with beauties of the scenery. He wrote to Bülow afterward that he had not believed one could be so inspired by Nature.

He sketched his Symphonic Fantasia on the journey; the second movement in the Baths of Caracalla. Arriving at Munich, he began his duties at the Opera House by conducting "Jean de Paris," "La Domino Noir," "Un Ballo in Maschera," "Così fan tutte," "Le Roi l'a dit," "Zar und Zimmermann," and "Lustige Weiber." And at Munich he became acquainted with Alexander Ritter.* "Before I knew Ritter," said Strauss, "I had been brought up in a severely classical school. I had been nourished exclusively on Haydn, Mozart, and Beethoven; and then I became acquainted with Mendelssohn, Chopin, Schumann, and Brahms. It is only through Ritter that I came to understand Liszt and Wagner." And Strauss said in London long afterward: "Ritter was exceptionally well read in all the philosopliers ancient and modern, and a man of the highest culture. His influence was in the nature of a storm wind. He urged me on to the development of the poetic, the expressive, in music, as exemplified in the works of Liszt, Wagner, and Berlioz. My symphonic fantasia, 'Aus Italien,' is the connecting link between the old and the new methods."

"Aus Italien" was performed for the first time on March 2, 1887, at a subscription concert of the Musical Academy in the Odeon, Munich. Strauss conducted. He wrote to his uncle Hörburger: "The performance of my Italian Fantasia has evoked a great uproar here—general stupefaction and rage; because I now begin to go my own way, provide my own form, and cause lazy persons mental perplexity. The first three movements nevertheless were fairly well applauded; after the last, the Neapolitan Folk-life, which, it is true, is rather outrageously mad (but in Naples things are gay), sharp hissing was

^{*}Ritter was born at Narva, Russia, June 27, 1833; he died at Munich, April 12, 1896. Although Ritter was born in Russia, he was of a German family. His forbears had lived at Narva since the seventeenth century. In 1811, soon after the death of his father, he and his mother moved to Dresden, where he became the school-fellow of Hans von Bülow, and studied the violin with Franz Schubert (1808–78). Ritter afterward studied at the Leipsic Conservatory under David and Richter (1819–51), and in 1852 he was betrothed to the play-actress, Franziska Wagner, a niece of Richard Wagner. He married her in 1854 and moved to Weimar, where he became intimately acquainted with Liszt, Cornelius, Raff, Bronsart, and of course saw much of von Bülow. He determined to devote himself to composition, but in 1856 he went to Stettin to conduct in the City Theatre, where his wife played. They lived in Dresden (1858–60), again in Stettin (1800–62), but Ritter then had no official position, and in 1863 they made Würzburg their home. (The winter of 1868–60) was spent in Paris and that of 1872–73 in Chemnitz.) From 1875 to 1882 he was at the head of a music shop at Würzburg. In 1882 he gave over the business to an agent, and in 1882 sold it, for in 1882 he became a member of the Meiningen orchestral led by von Bülow Tesigned this position (in the fall of 1885), Ritter moved to Munich and made the town his dwelling-place. His most important works are the operas: "Der faule Hans," one act (Munich, 1885), dedicated to Liszt; "Wäm die Krone?" one act, Op. 15 (Weimar, June 7, 1890), dedicated to Richard Strauss; "Gottfried der Sanger," one act, was only partially sketched, but the poem was completed; orchestral: "Seraphische Phantasie"; "Erotische Legende," composed in 1801–02; "Charireitag und Frohnleichnam," composed in 1803; "Sursum Cordal Storm and Stress Fantasia," produced at Munich early in 1896; "Kaiser Rudolf's Ritzum Grabe" (1805), produced by Richard Strauss at Weimar (?) and at Berlin in 1902. "Olaf's Wedding Dance" was played in Bost

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mingled with lively applause, and naturally this greatly amused me." Describing the scene to Bülow he wrote: "The first step towards independence." Strauss's father, the horn-player, upset by the hissing, went into the artist's room and found his son seated on a table and swinging his legs in supreme contentment. The composer wrote proudly to his uncle that he now knew the way to go. "There has never been a great artist who has not been considered crazy by thousands of his fellow-men."

On May 17, 1887, Strauss wrote to Bülow asking him to take the dedication of the work to him as "a little token of my great gratitude." Bülow accepted the dedication of "this Symphonic Fantasia decorated by local opposition" with the same enthusiasm which he usually showed in declining such honor. When Strauss conducted the Fantasia at Cologne, January 1, 1888, it was applauded with a heartiness seldom shown towards an unfamiliar composition. The score is dedicated to Dr. Hans von Bülow "with deepest respect and gratitude," and the parts were published at Munich in November, 1887.

"Aus Italien" was performed in New York at a Theodore Thomas concert, March 20, 1888. The Philharmonic Society of Brooklyn, N.Y., Theodore Thomas conductor, performed it on March 17 of that year. Theodore Thomas produced it at a Philadelphia Symphony concert on March 8, 1888.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, led by Mr. Gericke, December 22, 1888. The Fantasia was afterward played at the concerts, January 12, 1901, March 3, 1906, and the third movement was performed on March 5, 1910.

The Fantasia is scored for piccolo, two flutes, two oboes (one inter-



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changeable with English horn), two clarinets, two bassoons, double bassoon, four horns, two trumpets, three trombones, a set of three kettledrums, snare-drum, cymbals, triangle, tambourine, harp, and the usual strings.

In January, 1889, Strauss wrote to the music critic Karl Wolff thanking him for having understood his Fantasia. He complained that many critics and many of the general public had mistaken exterior things of minor importance for the true contents. This music set forth the impressions and sensations caused by the sight of the beauties of nature at Rome and Naples; it was not of a descriptive nature, not a musical Baedeker of South Italy. "It is too ridiculous to credit a composer of to-day whose teachers were the classics, especially the Beethoven of the last works, also Wagner and Liszt, with writing a work that lasts three-quarters of an hour for the purpose of showing off certain piquant tone-pictures and brilliant instrumentations of which nearly every advanced pupil in a conservatory is capable. Expression is our art. A musical work that does not communicate to me any truly poetic substance—naturally one that allows itself truly to paint only in tones, at the most to hint in words, but only to hint—is for me anything else, but not music."





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The titles of the four movements of the Fantasia were written by Strauss.

I. On the Campagna, Andante, G major, 4-4. A London annotator, E. F. Jacques, described this movement as "depicting the charm of the landscape scenes for which the Campagna is so celebrated." This remark called forth from Vernon Blackburn of the Pall Mall Gazette the following answer: "The fact is, of course, that the Campagna is absolutely destitute of scenery, its tragic secret lying, for the most part, too deep even for the modern explorer; its 'dim warm weather' is an attribute which exactly describes its general aspect of loneliness and locked quietude. These are the points which Strauss makes apparent in his music, and proves the constancy of that mood in the second portion of his Fantasia, in which he only completes the hidden tragedy of the Campagna in the section which he has entitled 'In the Ruins of Rome.' 'My desolation doth begin to make a better life.' Such might have been the motto upon which Strauss has built the labor of this extraordinary work. He makes you feel through every bar how completely his musical spirit is oppressed by a sense of tragic thought which, if anywhere, is surely appropriate in the presence of the wreckage of that huge civilization which reached the zenith of its glory in the genius of Julius Cæsar."

The movement is freely constructed. It begins with an Introduc-

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tion, molto tranquillo, which contains material heard later. The chief subject (first violins and violoncellos) is supported by clarinets, bassoons, soft chords on the harp. At the end there are suggestions of the Introduction. The pace is quickened until a climax, after which a melody is heard from the clarinet, flutes, and first violins in turn. This, too, is worked up to a climax. Material in the Introduction is used in the close.

II. Amid Rome's Ruins, Allegro molto con brio, C major, 6-4. 3-2. There is a subtitle: "Fantastic pictures of vanished splendor, feelings of sadness and grief in the midst of the sunniest present." The movement is built on two contrasting themes. The trumpet has a figure over sustained chords in the strings. This figure, which hints in a way at the more famous trumpet figure in "Thus spake Zarathustra," forms the basis of the chief theme. The first violins sing a theme of a more melodic nature (G major). This theme is developed in the other strings and the wood-wind.

III. On the Shore of Sorrento, Andantino, A major, 3-8, with a middle section, Più mosso, in A minor, 6-8. The form, according to some, approximates that of scherzo with trio. In the middle section Mr. Hermann Kretzschmar sees the sea ruffled by the wind. "A boat appears, and in it a singer sings a genuine native melody, sprung from

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the noble sicilianos,* which since the end of the seventeenth century have passed over Europe, journeying from the region near Sorrento." The movement is a tone-picture. The instrumentation is comparatively light. "The strings, excepting the basses, are all divided, however, thus furnishing a rich background for the sparkling flashes of melody which emanate from the other instruments, the whole being suggestive of a water-picture. The almost constant shimmer in the strings might easily be construed as a description of the restlessness of the ocean, over which the melodies of the wood-wind play like the glintings of sunlight." Thus Mr. Hubbard William Harris, of Chicago.

C. F. Abdy Williams, in "The Rhythm of Modern Music" (London, 1909), says: "The modern great masters are beginning to recognize that an occasional absence of rhythmical form is capable of being intensely emotional. Richard Strauss has seen this, and has used the device in several places in his Italian Symphony, with marvellous effect. . . . The dazzling maze of pianissimo sound with which the

*The siciliana, or siciliano, is an idyllic dance of Sicily frequently performed at weddings. It has been described as follows: "The peasants dance to a flute, or a tambourine with bells: those who are above the peasants in the social scale have an orchestra of two or three violins. Sometimes the music is furnished by a bagpipe or guitar. The ball is opened by a man who, taking his cap in hand, bows low to the woman; she then rises noisily and dances with all her might, the couple bolding each other, by means of a handker-chief. After a time the man makes another profound bow and sits down, while the woman continues pirouetting by herself; then she walks round the room and chooses a partner, and so it goes on, man and woman alternately dancing and choosing. The married couples dance by themselves, until toward the end of the evening, when they all dance together." It has also been described as a sort of passepied danced to a lively measure of 6-8. A dancing-master, Gawlikoski, about 1850, in Paris, gave the name of this dance to a form of waltz, and the dance was in fashion for a year or two. Walther, in his "Musicalisches Lexicon" (1732), classed the siciliana as a canzonetta: "The Sicilian Canzonetten are after the manner of a gigue, 12-8 or 6-8."

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third movement opens 'On the Shore of Sorrento,' is quite without recognizable rhythmical form. It seems to reflect the almost unbearable brilliance of the rippling sea under the influence of an Italian sun." And Mr. Williams quotes from the same movement a use of the isolated three-measure rhythm, which here occurs in the midst of a period between two normal rhythms.

After introductory material with important chromatic passages for divided strings and wood-wind instruments, the violins sing a melody, carried on by the clarinets. There is a theme for the clarinets and bassoons. The middle section, più mosso, A minor, 6-8, has a subject for the oboe, a melody in "the true Italian manner." There is a return, much changed, of the first part in A major.

IV. Neapolitan Folk-life, Allegro molto, G major, 2-4. The chief theme is Denza's * familiar song "Funiculi, Funicula," which appears in the violas and 'cellos against a long-held low G in horn and bassoon, while brass and kettledrum mark time. A second theme is given to first violins and 'cellos. The finale is brilliant, tumultuous, audacious. There are orchestral effects which at the time when it was first produced were unusual and bold.

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^{*}Luigi Denza was born in 1846 at Castellamare di Stabia, Italy. He studied at the Naples Conservatory under Mercadante and Serrao. His opera "Wallenstein" was produced at Naples in 1876, but his fame rests on his songs, over five hundred of them with Italian, French, and English words. In 1879 he made London his dwelling-place. In 1808 he was appointed professor of singing at the Royal Academy of Music, of which he was one of the directors.

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The story is that Strauss heard "Funiculi, Funicula" in Naples and thought it was an Italian folk-song. The song was composed by Denza in 1880. It took the prize in competition for the Piedigrotta of that year.

When "Aus Italien" was first performed in Vienna, Hanslick found fault with Strauss for not painting Italy in a faithful manner, and cited in the last movement the use of a harp in a Neapolitan festival when the harp was not so employed in life.

* * *

The story of Bülow's relationship with Strauss is an interesting one. It is often stated that Bülow "recognized Strauss' genius" at the very beginning. The statement is erroneous. Bülow wrote to Eugen Spitzweg, October 22, 1881: "The pianoforte pieces of R. Str (auss) have thoroughly displeased me—unripe and would-be wise. In comparison with him in the matter of fancy Lachner is a Chopin. I miss all youthfulness in the invention. No Genius according to my innermost conviction, but at the best a talent. . . . I do not force this opinion on any one, I only answer your question." In 1882 he alluded to him slightingly in praise of Philipp Wolfrum, as "the green young Strauss"; and in 1884 as "Johann Wagner," though he admitted that Strauss' horn concerto pleased him, if the "old-fashioned" tutti were shortened or more highly flavored.

Early in May, 1885, Bülow wrote to Spitzweg, and asked him whether "Richard II." would conduct the Meiningen orchestra, "gratis, temporarily, for the sake of his education, as a practical musician," during his absence in the east and west, and also "exercise the Singing Society."

Strauss went to Meiningen, and on October 17, 1885, Bülow wrote to Hermann Wolff, the celebrated concert agent, that Strauss' symphony (F minor) was "a very important, original, formally ripe work,

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and he is a born conductor." He praised him as a "first rate* force." "Up to this time he had never conducted; and also never played the piano in public—but he made a success with Mozart's concerto, as with everything else, the first time." He described Strauss' cadenzas to this concerto, in C minor, as "beautiful." He wrote again: "Strauss-a man of gold. Symphony a famous one. His début as pianist and conductor was really a stupefying one. If he has the inclination, he can be my immediate successor with the approval of the Duke. Brahms spoke most warmly of him—a rare thing."

Let us pass on to the year 1887 when in May Bülow accepted the dedication of "Aus Italien" with an enthusiasm equal, as he said, to the aversion which he generally felt when a similar proposition was made to him. In August of the same year he wrote to Spitzweg that he had great confidence in Strauss' character and talent: "I think you will always rejoice in the fact that you launched him"; but he hesitated about bringing out the Fantasia, although he was as much interested artistically in it as though it were a new work by Brahms. "The orchestra is his domain; no one will dispute that." Nevertheless, Bülow doubted whether the Philharmonic Orchestra of Berlin could do justice to the work after three rehearsals, on account of "the great technical difficulties." In the same spirit he wrote to Wolff that he would produce the work if Kogel would conduct "separate rehearsals" before he came. He wrote to Ritter, December 30, 1887: "I look forward to the performance led by the composer the 23d in Berlin," and again he spoke of "the colossal difficulties" of the performance. And in 1887 Bülow wrote to Alexander Ritter that he was not wholly clear about "Aus Italien," that he should not like to * These two words are in English in the original letter.

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In 1891 Bülow thanked God that Strauss had recovered from sickness. "He has a great future before him, he deserves to live." In 1893 Bülow, knowing that he would not live long, wrote: "Would to God that I could again be capable of following the development of his genius. After him [Brahms] he is by far the richest individuality. Praise to thee for having discovered and first recognized it."

Early in 1894 Bülow, thinking that the climate of Egypt would restore him, was visited by Strauss, who gave him courage for the journey.

Mr. Heinrich Warnke was born at Wesselbüren, a few miles from the German Ocean, on August 30, 1871. His father was a violinist, and all his sons are musicians. Mr. Warnke began to study the pianoforte when he was a young boy, and, when he was ten, his father began to give him violoncello lessons. Two years later the boy was sent to the Conservatory of Music in Hamburg, where he studied with Gowa, and it was there that he first played in public. He afterward studied at Leipsic with Julius Klengel, and made his début at the Gewandhaus. He has been associated with orchestras in Baden-Baden and Frankfurt-on-the-Main. About ten years ago Felix Weingartner invited him to be the first violoncellist of the Kain Orchestra at Munich.

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He left that orchestra in 1905, to take a similar position in the Boston Symphony Orchestra, as successor to Mr. Rudolf Krasselt, whom he had taught. In Munich he was associated with Messrs. Rettich and Weingartner in a trio club, and he was also a member of a quartet. He first played in the United States as a soloist at a concert of the Boston Symphony Orchestra in Boston, October 28, 1905 (Dvořák's Concerto in B minor for violoncello). On January 5, 1907, he played at a Symphony concert in Boston Volkmann's Concerto in A minor, Op. 33: on February 29, 1908, Dohnányi's Concert Piece in D major for orchestra, with violoncello obbligato, Op. 12 (first time in Boston); on March 13, 1909, Grädener's Concerto for violoncello, Op. 45 (first time in America); on October 30, 1909, Strube's Concerto in E minor (MS.; first performance); on January 28, 1911, Saint-Saëns's Concerto in A minor; on February 10, 1912, Lalo Concerto; on December 21, 1912, Klughardt's Concerto, Op. 59 (first time in Boston): November 15, 1913, Haydn's Concerto in D major.

On April 23, 1910, and February 18, 1911, he played the violoncello solo part in Richard Strauss's "Don Quixote."

In 1905-06 and 1906-07 Mr. Warnke was the violoncellist of the Boston Symphony Quartet (with Messrs. Hess, Roth, and Ferir).

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The "Waldesruhe" or "Woodland Rest" contains the development and alternation of two contrasted themes: one, Adagio in D-flat major, 4-4 time; the other, Un pochettino più mosso in C sharp minor. The orchestral part is scored for flute, two clarinets, two bassoons, horn, and the usual strings. "Waldesruhe" was played in Boston at a concert of the Boston Symphony Orchestra, March 2, 1895, by Mr. Alwin Schroeder.

The Rondo was played in Boston by Mr. Leo Schulz at a concert of the Boston Symphony Orchestra, April 3, 1897. It begins Allegretto grazioso in G minor, 2-4, with the exposition and development of the first theme by the solo instrument, accompanied by the orchestra. The more expressive second theme is in B-flat major. It is developed at some length by solo violoncello and orchestra. A short episode, Più mosso, Allegro vivo, is in G major, 6-8 and 2-4 time. The rondo form is then observed to the end. The orchestral part is scored for two oboes, two bassoons, kettledrums, and the usual strings.



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RAPSODIE ESPAGNOLE JOSEPH MAURICE RAVEL

(Born at Ciboure, Basses Pyrénées, March 7, 1875; now living in Paris.)

The "Rapsodie Espagnole," dedicated to "Mon cher Maître, Charles de Bériot," was completed in 1907 and published in the following year. It was performed for the first time at a Colonne concert in Paris, March 15, 1908. The programme also included Schubert's Unfinished Symphony, the overture to Lalo's "Roi d'Ys," the March from "Tannhäuser," an air from Rimsky-Korsakoff's opera "Snegourotschka" (sung by Mme. de Wieniawski), Gabriel Fauré's Ballade, César Franck's Variations Symphoniques (pianist, Alfred Cortot). The Rhapsody was enthusiastically received, and the second movement was repeated. The enthusiasm was manifested chiefly in the gallery, where some perfervid student shouted to the conductor after the malagueña had been repeated: "Play it once more for those down-stairs who have not understood it." And at the end of the Rhapsody the same person shouted to the occupants of subscribers' seats: "If it had been something by Wagner you would have found it very beautiful."

The first performance of the Rhapsody in Boston was by the Boston Orchestral Club on January 26, 1910. Mr. Longy conducted.

The Rhapsody was performed by the Theodore Thomas Orchestra in Chicago on November 12, 13, 1909.

It is scored for two piccolos, two flutes, two oboes, English horn,

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two clarinets, bass clarinet, three bassoons, sarrusophone,* four horns, three trumpets, three trombones, bass tuba, a set of four kettledrums, bass drum, cymbals, side drum, triangle, tambourine, gong, xylophone, celesta, two harps, and the usual strings.

It is really a suite in four movements: Prélude à la Nuit, Malagueña, Habanera, Feria.

- I. Prélude à la Nuit. Très modéré, A minor, 3-4. The movement as a whole is based on a figure given at the beginning to muted violins and violas. The clarinets have a short subject, and this is repeated at the end by solo strings. Cadenzas, now for two clarinets and now for two bassoons, interrupt the movement. The cadenza for bassoons is accompanied by arpeggios in harmonics for a solo violin and trills for three other violins. The movement ends with a chord in harmonics for divided violoncellos and double-basses. The second movement follows immediately.
- II. Malagueña. Assez vif, A minor, 3-4. The Malagueña, with the Rondeña, is classed with the Fandango: "A Spanish dance in 3-8 time, of moderate movement (allegretto), with accompaniment of guitar and castanets. It is performed between rhymed verses, during the singing of which the dance stops." The castanet rhythm may be described as on a scheme of two measures, 3-8 time; the first of each couple of measures consisting of an eighth, four thirty-seconds, and an eighth; and the second, of four thirty-seconds and two eighths. The word itself is applied to a popular air characteristic of Malaga, but Richard Ford described the women of Malaga, "las Malagueñas," as "very bewitching." Mrs. Grove says the dance shares with the Fandango the rank of the principal dance of Andalusia. "It is some-

*See page 293 of this Programme Book.

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times called the Flamenco,* a term which in Spain signifies gay and lively when applied to song or dance. It is said to have originated with the Spanish occupation of Flanders. Spanish soldiers who had been quartered in the Netherlands were styled Flamencos. When they returned to their native land, it was usually with a full purse; generous entertainment and jollity followed as a matter of course." In 1882 Chabrier visited Spain with his wife.† Travelling there, he wrote amusing letters to the publisher Costallat. These letters were published in S. I. M., a musical magazine (Paris: Nos. January 15 and February 15. 1909). Wishing to know the true Spanish dances, Chabrier with his wife went at night to ball-rooms where the company was mixed. As he wrote in a letter from Seville: "The gypsies sing their malagueñas or dance the tango, and the manzanilla is passed from hand to hand and every one is forced to drink it. These eyes, these flowers in the admirable heads of hair, these shawls knotted about the body, these feet that strike an infinitely varied rhythm, these arms that run shivering the length of a body always in motion, these undulations of the hands, these brilliant smiles . . . and all this to the cry of 'Olle, Olle, anda la Maria! Anda la Chiquita! Eso es! Baile la Carmen! Anda! Anda!' shouted by the other women and the spectators! However, the two guitarists, grave persons, cigarette in mouth, keep on scratching something or other in three time. (The tango alone is in two time.) The cries of the women excite the dancer, who becomes literally mad

*"Flamenco" in Spanish means flamingo. Mrs. Grove here speaks of the tropical use of the word. A lyric drama, "La Flamenca," libretto by Cain and Adenis, music by Lucien Lambert, was produced at the Gaité, Paris, October 30, 1903. The heroine is a concert-hall singer. The scene is Havana in 1807. The plot is based on the revolutionary history of the time. Mr. Jackson, an American who is helping the insurgents, is one of the chief characters in the tragedy. The composer told a Parisian reporter before the performance that no place was more picturesque than Havana during the struggle between "the ancient Spanish race, the young Cubans, and the rude Yankees so unlike the two other nations"; that the opera would contain "Spanish songs of a proud and lively nature, Creole airs langurorus with love, and rude and frank Yankee songs." The last named were to be sung by an insurgent or "rough rider." The singer at the Café Flamenco was impersonated by Mme. Marie Thiéry. The opera was performed eight times.

† His wife was Alice Dejean, daughter of a theatre manager. The wedding was in 1873.



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of her body. It's unheard of! Last evening, two painters went with us and made sketches, and I had some music paper in my hand. had all the dancers around us; the singers sang their songs to me, squeezed my hand and Alice's and went away, and then we were obliged to drink out of the same glass. Ah, it was a fine thing indeed! has really seen nothing who has not seen two or three Andalusians twisting their hips eternally to the beat and to the measure of Anda! Anda! Anda! and the eternal clapping of hands. They beat with a marvellous instinct 3-4 in contra-rhythm while the guitar peacefully follows its own rhythm. As the others beat the strong beat of each measure, each beating somewhat according to caprice, there is a most curious blend of rhythms. I have noted it all—but what a trade, my In another letter Chabrier wrote: "I have not seen a really children." ugly woman since I have been in Andalusia. I do not speak of their feet; they are so little that I have never seen them. Their hands are small and the arm exquisitely moulded. Then add the arabesques, the beaux-catchers and other ingenious arrangements of the hair, the inevitable fan, the flowers on the hair with the comb on one side!"

In Ravel's Malagueña there is at the beginning a figure for the double-basses repeated as though it were a ground bass. The key changes to D major, and there is a new musical thought expressed by muted trumpet accompanied by the tambourine and pizzicato chords. After a climax there is a pause. The English horn has a solo in recitative. The rhytlimic figure of the opening movement is suggested by the celesta and solo strings. The figure in the basses returns with chromatic figures for flutes and clarinets.

III. Habanera. Assez lent et d'un rythme las, 2-4. Ravel wrote in 1895 a Habanera for two pianofortes, four hands. This was utilized in the composition of the Habanera in the Rhapsody. The chief subject

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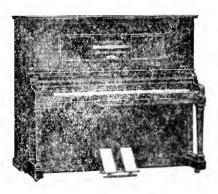
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enters in the wood-wind after a short introduction in which the clarinet has an important syncopated figure. The solo viola continues the theme; the strings repeat the opening section. To wood-wind instruments and the first harp is given a new idea rhythmed by the tambourine, while the strings are busied with the syncopated figure. This theme is worked out till nearly the end, which is brought by harmonics for the harp, with the syncopated rhythm in the first violins and at last for the celesta.

Few histories or encyclopædias of the dance mention the Habanera. Mr. H. V. Hamilton contributed the article about this dance to Grove's Dictionary of Music and Musicians (Revised Edition). it is a Spanish song and dance of an older origin than its name implies; that it was introduced into Cuba by negroes from Africa, and from Cuba went to Spain. "It is sometimes called 'contradanza criolla' (Creole country-dance). . . . An Habanera usually consists of a short introduction and two parts of eight or sixteen bars, of which the second, should the first be in a minor key, will be in the major, and will answer the purpose of a refrain; but these rules are by no means strictly adhered to. There are many forms of the melody, a marked feature being that two triplets of semiquavers, or one such triplet and two semiquavers, are often written against the figure which occupies one whole bar in the bass of the above example." (This example is given "The performers opposite to each other, one of either in notation.) sex, generally dance to the introduction, and accompany their singing of several 'copias' (stanzas) with gestures, and the whole of the music is repeated for the final dance, which is slow and stately, and of a decidedly Oriental character, the feet being scarcely lifted from the ground (though an occasional pirouette is sometimes introduced), while the most voluptuous movements of the arms, hips, head and eyes are employed to lure and fascinate each other—and the spectator. The dance, if well done, can be extremely graceful."...

Neither the academic Desrat in his "Dictionnaire de la Danse" nor the eloquent Vuillier in his history of dancing mentions the Habanera. Richard Ford, who knew Spain perhaps better than the Spaniards, had much to say about the Jota of Aragon, the Bolero, the Galician

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Nor did the Spanish dancers who, visiting Paris in the late thirties of the nineteenth century, inspired Théophile Gautier to write dithyrambs in prose, dance the Habanera; neither Mesdames Fabiani nor Dolores Terrai; nor did Mlle. Noblet, who followed Fanny Elssler in imitating Dolores, dance the Habanera. The two Spanish dances

that were then the rage were the Bolero and the Cachucha.

Perhaps the Habanera came from Africa; perhaps after a sea voyage it went from Cuba into Spain. The word is generally known chiefly by reason of Chabrier's pianoforte piece and the entrance song of Carmen. Many Bostonians associate it also with Laparra's opera.

Chabrier's Habanera for the pianoforte was published in 1885; arrangements for four hands, orchestra (1888), pianoforte and violin, pianoforte and harp followed. The Habanera was his last musical

reminiscence of his journey to Spain.

When "Carmen" was rehearsed at the Opéra-Comique, Paris, in December, 1874, chorus and orchestra complained of difficulties in Bizet's score. Mme. Galli-Marié disliked her entrance air, which was in 6-8 time with a chorus. She wished something more audacious, a song in which she could bring into play the whole battery of her perversités artistiques, to borrow Charles Pigot's phrase: "Caressing tones and smiles, voluptuous inflections, killing glances, disturbing gestures." During the rehearsals Bizet made a dozen versions. The

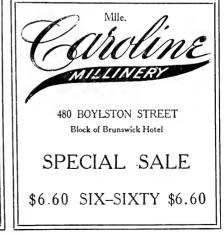
*For other entertaining matter about Spanish dances see Richard Ford's "Gatherings from Spain," pp. 349-356 (Everyman's Library).

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singer was satisfied only with the thirteenth, the now familiar Habanera, based on an old Spanish tune that had been used by Sébastien Yradier. This brought Bizet into trouble, for Yradier's publisher, Heugel, demanded that the indebtedness should be acknowledged in Bizet's score. Yradier made no complaint, but, to avoid a law-suit or a scandal, Bizet gave consent, and on the first page of the Habanera in the French edition of "Carmen" this line is engraved: "Imitated from a Spanish song, the property of the publishers of Le Ménestrel."

"La Habanera," a lyric drama in three acts, libretto and music by Raoul Laparra, was produced at the Opéra-Comique, Paris, February The chief singers were Salignac, Pedro; Séveilhac, Ramon; Mlle. Demellier, La Pilar; Vieuille, Un Vieux. Ruhlmann conducted.

The opera was produced fifteen times in 1908, ten times in 1909.

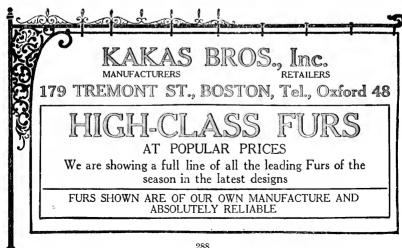
This opera was produced for the first time in the United States at the Boston Opera Ĥouse on December 14, 1910, when the chief singers were Robert Lassalle, Pedro; Ramon Blanchart, Ramon; Felv Dereyne, La Pilar; and Jose Mardones, Le Vieux. Mr. Caplet conducted.

There was a second performance on December 23, 1910.

IV. Feria (The Fair). Assez animé, C major, 6-8. The movement is in three parts. The first section is based on two musical ideas: the first, two measures long, is announced by the flute; the second by three muted trumpets rhythmed by a tambourine. Oboes and English horn repeat the figure, and the xylophone gives rhythm. Finally the full orchestra fortissimo takes up the thematic idea. The second section opens with a solo for the English horn. The solo is continued by the clarinet. The material of the third section is that of the opening part of the movement.

When Ravel was about twelve years old, his parents decided that he

should be a musician. He was admitted into the Paris Conservatory in 1889, and he entered Anthiome's preparatory class for pianoforte. In 1891 he was awarded a first medal. He studied for four years in the class of Bér.ot, and took lessons of Hector Pessard in harmony, André Gédalge in counterpoint and fugue, and in 1897 of Gabriel



Fauré in composition. In 1901 the second grand *prix de Rome* was awarded him for the cantata "Myrrha." The two years following did not favor him. In 1904 he did not compete, but in 1905 he applied, and was not allowed to be a contestant. This refusal made a great stir in Paris. Many articles appeared in the journals, and it is said that the unfairness shown toward a pupil that had taken a second *prix de Rome* had much to do with the nomination of Fauré as Director of the Conservatory.

"Sites Auriculaires" (1896), the overture "Shéhérazade" (1898), and other works were heard at concerts of the Société Nationale de Musique, and the String Quartet, played on March 5, 1904, and the three songs, "Shéhérazade," with orchestra, May 17, 1904, excited great attention. The five pianoforte pieces, "Miroirs," were first played on January 6, 1906, by Ricardo Vinès at a concert of the Société Nationale. The "Histoires Naturelles," five songs (prose by Jules Renard) with pianoforte, were the subject of violent discussion. Camille Mauclair wrote that his "musical humor" was to be likened unto that displayed by Jules Laforgue in symbolical verse. One of the "Miroirs," "Une Barque sur l'Océan," orchestrated, had little success, February 3, 1907, at a Colonne concert; but the "Rapsodie Espagnole" (December 19, 1909) was favorably received. The more important works since then are "L'Heure Espagnole," opera in one act; "Gaspard de la Nuit," three pieces after Aloysius Bertrand for pianoforte; Introduction et Allegro for harp and other instruments; "Daphnis et Chloé," ballet; and the "Mère l'Oye" suite. The list of his compositions contains these pieces:—



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OPERA: "L'Heure Espagnole," musical comedy in one act, libretto by Franc-Nohain, composed in 1907, produced at the Opéra-Comique, Paris, May 19, 1911: Romiro, Jean Périer; Don Inigo, Delvoye; Gonzalve, Coulomb; Torquemada, Cazeneuve; Concepcion, Geneviève Vix. "La Cloche Engloutie," lyric drama in four acts, based on Hauptmann's drama, "Die Versunkene Glocke" (not yet produced).

BALLET: "Ma Mère l'Oye," produced January 28, 1912, at the Théâtre des Arts, Paris; "Daphnis et Chloé," ballet symphonique (Michel Fokine), composed in 1910, produced at Paris in June, 1912, by the Russian Ballet at the Châtelet. Two orchestral suites have

been made from the music to "Daphnis et Chloé."
(See foot-note to Valses Nobles et Sentimentales below.)

Orchestral Music: "Shéhérazade" overture (1898), not published; "Rapsodie Espagnole" (1907); "Ma Mère l'Oye" (originally for pianoforte, four hands); Valses Nobles et Sentimentales * (originally for pianoforte, 1910; orchestrated in 1912); Pavane pour une Infante défunte (originally a pianoforte piece, 1899; orchestrated in 1910); "Une Barque sur l'Océan" (originally pianoforte piece, 1905); "Daphnis et Chloé," fragments symphoniques, played at a Colonne concert, Paris, April 2, 1911.

CHAMBER MUSIC: String Quartet (1902-03); Introduction et Allegro for harp with accompaniment of string quartet, flute, and clarinet

(1906).

* "Adélaide, ou Le Langage des Fleurs," a ballet, was danced at the Châtelet, Paris, by the Russian Ballet in April, 1912, to these Waltzes.





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Pianoforte, four hands: "Ma Mère l'Oye" (1908).

Two Pianofortes, four hands: "Les Sites Auriculaires": 1. Habanera (1895), used later in the "Rapsodie Espagnole" for orchestra; 2. "Entre

Cloches" (1896), not published.

Voice and Pianoforte: Sainte (Mallarmé), 1896; Deux Épigrammes (Clément Marot): 1. D'Anne jouant de l'Espinette; D'Anne qui me jecta de la neige (1900); "Manteau de Fleurs" (Paul Gravollet), 1903; Shéhérazade, three poems (Tristan Klingsor): 1. "Asie"; 2. "La Flûte enchantée"; 3. "L'Indifférent" (1903), orchestrated; "Noël des Jouets" (M. Ravel), 1905, orchestrated; "Les Grands Vents venus d'Outre-mer" (H. de Régnier), 1906; "Histoires Naturelles" (Jules Renard): 1. "Le Paon"; 2. "Le Grillon"; 3. "Le Cygne"; 4. "Le Martin Pécheur"; 5. "La Pintade" (1906); "Sur l'Herbe" (P. Verlaine), 1907; "Vocalise en Forme d'Habanera" (1907).

Folk-songs: Cinq Mélodies Populaires Grecques: 1. "Le Réveil de la Mariée"; 2. "Là-bas vers l'Église"; 3. "Quel Galant!" 4. Chanson des Cueilleuses de Lentisques; 5. "Tout gai!" (1907); Mélodie Française; Mélodie Italienne; Mélodie Espagnole; Mélodie Hébraïque

(1910).

Transcriptions: Debussy's "Prélude à l'Après-Midi d'un Faune," for pianoforte, four hands; Debussy, Nocturnes, for two pianofortes, four hands.

Ravel was first known in Boston by his pianoforte pieces.

"Jeux d'Eaux" was played by Mr. Harold Bauer on December 4, 1905. The Pavane pour une Infante défunte was played by Mr. Rudolph Ganz on March 26, 1906, and Mr. Ganz on November 13, 1907, played

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from "Miroirs": "Une Barque sur l'Océan" and "Oiseaux Tristes." Mr. Richard Buhlig played on December 5, 1907, "Alborado del Graciosa." The Sonatine was played by Mr. Richard Platt, February 15, 1909. "Ondine" was introduced by Mr. Bauer, April 2, 1912. Pieces by Ravel have also been played by other pianists, as Mr. George Copeland and Mr. Ernest Schelling.

The "Rapsodie Espagnole" for orchestra was performed on January 26, 1910, by the Boston Orchestral Club. "Ma Mère l'Oye," 5 Pièces Enfantines: Boston Symphony Orchestra, December 27, 1913;

March 7, 1914.

Introduction et Allegro for harp with accompaniment of string quartet, flute, and clarinet was performed at a Longy Club concert on February 8, 1910.

The String Quartet was performed at a Kneisel Club concert on

December 4, 1906.

Pavane pour une Infante défunte, for orchestra, was performed at Sunday concerts of the Boston Opera House Company, January 5, and 19, 1913.

THE SARRUSOPHONE.

The list of instruments used in Ravel's Rhapsody includes a sarrusophone.

Grove's Dictionary of Music and Musicians (revised edition, Vol. IV., 1908) states that the sarrusophone was designed in 1863, by

Sarrus, a bandmaster in the French army.

In "Organographie" by the Comte Ad. de Pontécoulant, the sarrusophone is mentioned. Now the second volume of "Organographie" was published in 1859. De Pontécoulant says (p. 513): "Gautrot, striving to counter balance the success and the vogue of the saxophone, thought to produce a huge imitation named the sarrusophone."

The inaccuracy in Grove's Dictionary is only one of many. The

statement in "Organographie" is not strictly accurate.

As a matter of fact, the family of sarrusophones was invented by Sarrus, the bandmaster of the 13th (not 32d, as stated by Riemann) French regiment of the line. The patent is dated June 9, 1856.

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The idea of Sarrus came from futile experiments made by Triebert, who endeavored to apply the principles of Boehm to oboes and bassoons. Triebert's experiments were futile because they took away from the instruments their distinctive character. Sarrus thought of constructing a family of brass instruments with a conical bore, played with a double reed, and with lateral holes of large diameter, pierced at regular intervals and controlled by keys. These holes, he thought, would diminish the length of the column of air in such a manner that he would obtain a series of fundamental sounds of sure intonation and of a franker timbre and more equalized tones than could then be obtained from the oboe family. Gautrot, a Parisian manufacturer of instruments, realized the idea of Sarrus, and he gave to the family the name sarrusophone.

The family consisted of the sopranino in E-flat, the soprano in B-flat, the contralto in E-flat, the tenor in B-flat, the baritone in E-flat, the bass in B-flat, the contra, or double-bass in E-flat, and the contrabassoon in B-flat. The double-bass was the one that survived.

"The double-bass sarrusophone has a compass of three octaves. The first is the best; the second and third leave much to be desired in pure intonation and equality of tone." So says Pierre. For a table of the compasses of the different members of the family in relation with the keyboard of the pianoforte see the table on pp. 26, 27 of "Le Matériel Sonore des Orchestres de Symphonie, d'Harmonie, et de Fanfares" by Victor Mahillon (Brussels, 1897).

The story is still current that the ordinary double-bassoon was introduced into France in 1800 for the performance of Haydn's "Creation." In a pamphlet about the serpent, published in 1804, it is said



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Among the illustrations are double page pictures of George Henschel and the orchestra at the old Music Hall, and of Karl Muck and the orchestra at Symphony Hall; a photograph of the Germania Orchestra; and portraits of the six conductors and seven concert masters.

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that it replaced advantageously the double-bassoon with its "dull and erying" tones, the double-bassoon "employed by the English." Nevertheless, this despised instrument was heard in the performance of Isouard's "Aladin" produced at Paris in 1822. Constant Pierre says that thereafter, up to 1863, when the Société des Concerts du Conservatoire secured the only double-bassoon that had been made in France, the double-bassoon was replaced by the ophicleide, when the part written could not be suppressed. "It is only in recent years that French composers have used the double-bassoon and parts written for it have been performed on the instrument lent by the Société. Ambroise Thomas, C. Saint-Saëns, Reyer, and Massenet used it in 'Francoise de Rimini' (1882), 'Henri VIII.' (1883), 'Sigurd' (1884), and 'Le Cid' (1885).'' For the double-bassoon offered few resources. Its tonal emission was slow, and the intonation left much to be desired. The instruments were old German ones more or less modified, but with borings and mechanism that were not conceived on rational principles. Many of these instruments were made before the reform in pitch, and the changes necessary to lower the pitch added to the inherent faults.

Eugène Jancourt, music captain of the Fifth Subdivision of The National Guard of France (1867–70), thought of substituting a double-bass sarrusophone in E-flat for a double-bassoon, and he intrusted the playing of it to Mr. Coyon, a bassoonist and author of a method for the bassoon, and later to Eugène Bourdeau, first bassoon at the Opéra-Comique. This instrument was given by Mr. Jancourt to the Museum of the Conservatory of Music. Some years later Clément Broutin, *prix de Rome* in 1878, bought several sarrusophones for the military band at Roubaix.

Camille Saint-Saëns was the first composer who thought of substituting a sarrusophone for a double-bassoon in an operatic orchestra. His score of "Les Noces de Prométhée," which won a prize at the Paris Exposition of 1867, contained a part for the double-bassoon. Unfortunately, he found it difficult to obtain the latter instrument. He therefore used a sarrusophone. Later he had a sarrusophone constructed at his own expense, and gave it to the Opera House at Lyons

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for the performances of his opera "Étienne Marcel" in 1879. He had another made, and offered it to a musician in Paris, who used it in the performance of excerpts from "Samson et Dalila," "The Creation," the fifth and ninth symphonies of Beethoven, fragments of "Étienne Marcel" at concerts at the Châtelet and those led by Pasdeloup, and in the performance of "Étienne Marcel" at the Théâtre du Châteaud'Eau in 1884. Nevertheless, Saint-Saëns did not write a part expressly for this instrument in his scores, for the reason that the sarrusophone was not in general use. At the Opéra he was obliged to accept a double-bassoon of wood for his "Henri VIII.," also for "Ascanio." For a long time he was the only French composer that appreciated the value of the sarrusophone, which was so ignored that it was not even referred to in any review of a performance of his works. phonic orchestras of the Châtelet and the Cirque des Champs-Elysées in 1890 had neither a double-bassoon nor a double-bass sarrusophone. No one in France was then manufacturing the former, and no orchestral musician had any motive to learn thoroughly the latter.

In 1888 Mr. Constant Pierre made a determined effort to determine the orchestral value of the double-bass sarrusophone. He put the instrument into the hands of Mr. Roger Leruste, to whom was awarded the first prize for bassoon playing at the Conservatory in 1887. When they were satisfied that tonal emission was easy, that the instrument could be played piano and that tones could be played legato or detached, they invited the attention of composers. Jules Massenet was then orchestrating his opera "Esclarmonde." He had hesitated to write a part for the double-bassoon, and he accepted gladly the sarrusophone.



Other composers who saw the advantages of the latter instrument and wrote parts for it were Paul Vidal, Gabriel Marty, the Hillemacher

Brothers, Gustave Chapentier, and Xavier Leroux.

"Esclarmonde" was produced at the Opéra-Comique, Paris, May 14, 1889. A critic then said that Massenet had added two instruments to the orchestra, the sarrusophone and the high-pitched voice of Miss Sibyl Sanderson. As the sarrusophone was employed in the fortissimo passages, it was accused of being chiefly responsible for the "noise." Nothing was said against the instrument when Vidal introduced it into his oratorio "Saint-Georges," and, when it was heard in the concert suite taken from "Esclarmonde," * there was no objection; on the contrary, it was appreciated.

The score of the opera "Esclarmonde," not the Suite, indicates a double-bassoon, because, as Mr. Pierre states, Massenet, when he was scoring, could not have had in view an instrument so little used, and "it was useless for him to submit it to the stupid notation by which all the instruments of a military band, even the double-basses, are in the key of G, which would have disturbed performances in cities where

there was no sarrusophone in E-flat."

The sarrusophone is employed in Paderewski's Symphony in B minor, which was performed here at a Symphony concert, Mr. Fiedler conductor, February 13, 1909. Josef Holbrooke has written parts for

*This suite was played in Boston at a concert of the Boston Symphony Orchestra, October 27, 1900. The first performance in Boston was at a concert for the benefit of the members of the Boston Symphony Orchestra, Mr. Nikisch conductor, March 2, 1892. The soloists were Mrs. Julie Wyman, Mr. Paderewski, and Mr. Schroeder.

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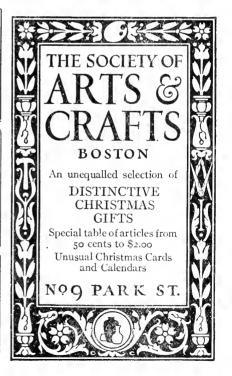
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two sarrusophones, a soprano in E-flat (usually called contralto in E-flat) and a double-bass in E-flat, in his "Apollo and Seaman" (1908).

In preparing this note on sarrusophones, I have used freely Constant Pierre's "La Facteur Instrumentale à l'Exposition Universelle de 1889" (Paris, 1890).

(Born at Loschwitz, near Dresden, September 10, 1875; now living at Königsberg.)

This overture was published late in 1908 and played for the first time at a Philharmonic concert at Bremen in January, 1909. The first performance in the United States was by the Boston Symphony Orchestra in Boston, Mr. Fiedler conductor, January 23, 1909.

Scheinpflug gives no clue to the comedy that suggested the overture. The section con gravità with the heavy, ponderous measures, the crash, and the light passages following that suggest laughter may lead some to think of the "Merry Wives of Windsor" and Falstaff's discomfiture; but this would be a mere surmise. Dr. Gerh. Helmers, a friend of the

composer, hints at "Twelfth Night."

The overture is scored for three flutes (one interchangeable with piccolo), two oboes (one interchangeable with English horn), English horn (two in all), one clarinet in D, two clarinets in A, three bassoons (one interchangeable with double-bassoon), four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum,

cymbals, triangle, Glockenspiel, strings.

The overture opens brilliantly, Allegro con spirito, E major, and after a few measures the first chief theme is given to the bassoon. There is a subsidiary theme of a chattering nature, which is afterward used extensively in combination with other thematic material. There is extensive development. The first chief motive is of a light, running character, and is to be played with elegance. The second chief theme is of a more expressive nature, B major, and is given to a clarinet with a persistent figure for the violas. After a treatment of this material

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there is a section, Allegretto grazioso, in which an old English tune from the Fitzwilliam Virginal Book* is introduced (English horns). The composer does not further identify this tune, but it is that of "Meridian Alman," set by Giles Farnaby† (Volume II. of the edition edited by Messrs. Fuller-Maitland and Squire, 1894). "Alman" is a variant of "almain," a sort of dance, also a species of dance music in slow time, afterward included as one of the movements of the Suite. In these senses the word is now written Allemande. Allegro con brio. The first theme and the English tune are combined. There is another important motive, that of the section con gravità, already mentioned. There is a return to the opening section. The second theme and the chattering subsidiary recur. Con brio e fuoco. The old English tune is now in the bass. The foregoing thematic material is used in the brilliant close, which is apparently about to die away, when an unexpected melodic trick for the Glockenspiel brings in the final flourish.

* *

Scheinpflug's parents died when he was young. His studies were not serious until a Christmas present of a violin turned him toward earnest work. Patrons helped him, and he studied at the Dresden Royal Conservatory, the violin with Rappoldi, composition with Braunroth and Draeseke, and string quartet with Wolfermann. "I did not study music alone," said Scheinpflug to his biographer Franz Dubitzky, "but I sought to make perfect my general culture, and I did this with tenacious energy." In 1897–98 he was one of a house quartet maintained by a Russian prince at Daszeff in the government of Kieff. There he wrote a sonata, "Héroique," for the pianoforte, and eight

*The Fitzwilliam Virginal Book was long, but erroneously, called "Queen Elizabeth's Virginal Book." It is in the collection left to Cambridge University, England, in 1816 by Viscount Fitzwilliam. For a full history of this interesting volume, see the preface to the edition quoted above and Grove's Dictionary, article "Virginal Music," and especially "An Elizabethan Virginal Book," by E. W. Naylor (London, 1905).

† Giles Farnaby is supposed to be a native of Truro. He began the study of music about 1580, was living in London in 1580, was graduated at Oxford as Bachelor of Music, July 7, 1592. He was one of the ten composers employed by Thomas Este to harmonize tunes for his Book of Psalms (1592). In 1508 he published "Canzonets to four voices with a song of eight parts." He also contibuted harmonies to some tunes in Ravenscroft's Psalter (1621). There are more than fifty pieces by him in the Fitzwilliam Virginal Book. To quote Naylor: "From them it may be gathered that he was a more clever player than Byrd, though nowhere near Bull in this respect. In sentiment and musical feeling Giles Farnaby's music is comparable with Byrd's."



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songs. This sojourn he reckoned the happiest time of his life. He afterward wandered, sojourning for a time in Roumania, Bukowina, Hungary. In 1898 he went to Bremen as concertmaster and substitute conductor of the City Orchestra, and a member of the Philharmonic String Quartet; he was busied musically in other ways in that city. Then he was called to Königsberg as conductor of the Philharmonic Orchestral Society, and violin teacher at the Conservatory. He held other positions. The Blüthner Orchestra of Berlin chose him in the spring of 1914 conductor for a period of five years, but this contract is now off.

The list of his works includes 6 songs for medium voice, Op. 1; 6 songs for high voice, Op. 2; 3 songs, Op. 3; pianoforte quartet, E major, Op. 4 (produced at Basel, 1903); cycle, "Worpswede: Stimmungen aus 'Niedersachen," for medium voice, violin, English horn, and pianoforte, Op. 5; 5 songs, text by Franz Evers, Op. 6; 2 songs for medium voice, violoncello, and pianoforte, Op. 7; "Frühling: Ein Kampf- und Lebenslied," tone poem for orchestra, Op. 8* (produced February 13, 1906, at Bremen); 8 songs, Op. 9; "Selige Nächte," for male chorus, double quartet, and solo violin; and "Eidervogel," for four-voiced chorus, Op. 10; two ballads for medium voice and pianoforte, Op. 11; "Die Ulme von Hirsau," for double male chorus, Op. 12; sonata in F major for violin and pianoforte, Op. 13; 7 songs for voice and pianoforte, Op. 14; "Weihnachtslied der Engel," for female chorus and organ; string quartet, Op. 16.

Erratum: Programme Book of November 13, 14, 1914, page 208, line 5. According to the catalogue of Breitkopf and Härtel, the Op. 64 of Sibelius is "Der Barde," an orchestral poem. The Two Serenades for violin and orchestra, No. 1 in D major, No. 2 in D minor, are Op. 69 a and b.

*This composition is said to be Scheinpflug's autobiography in tones. The Pianoforte Quartet, Op. 4, is said to contain "musical reflections of its creator's experiences of life."

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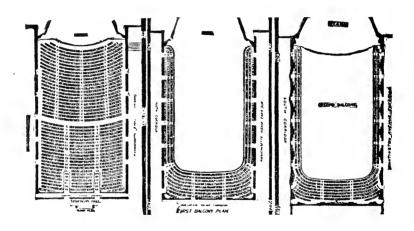
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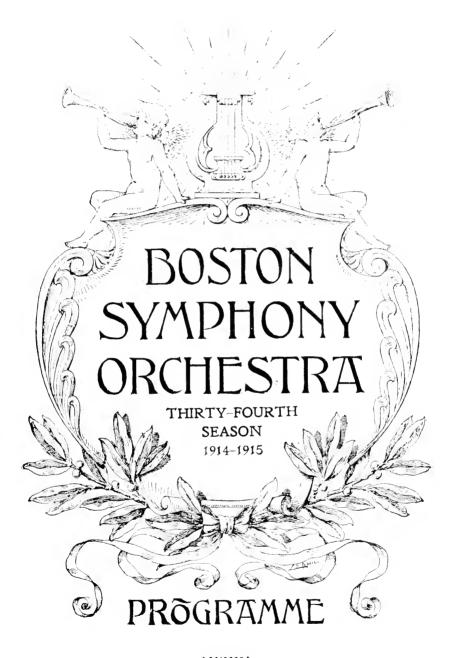
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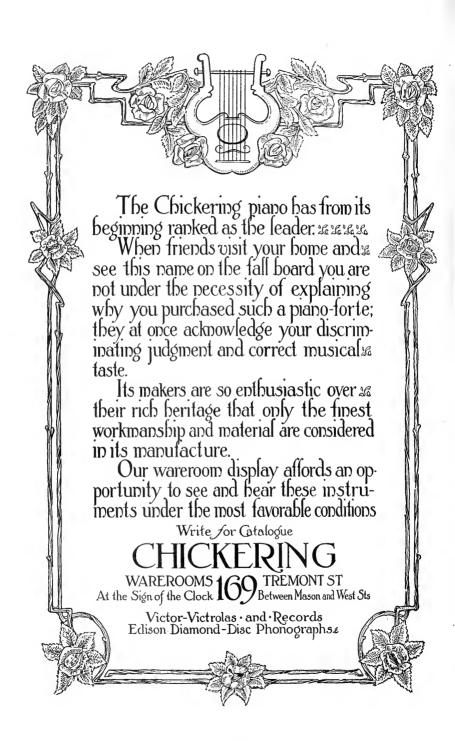
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Sixth Rehearsal and Concert

FRIDAY AFTERNOON, NOVEMBER 27, at 2.30 o'clock
SATURDAY EVENING, NOVEMBER 28, at 8.00 o'clock

Programme

Reznicek

"Schlemihl," Symphonic Biography for full orchestra, tenor solo, and organ

Mozart . Symphony in C major, with Fugue Finale, "Jupiter" (K. 551)

I. Allegro vivace.

II. Andante cantabile.

III. Menuetto: Allegretto; Trio.

IV. Finale: Allegro molto.

Beethoven

. Concerto in G major, No. 4, for Pianoforte, Op. 58

Allegro moderato.

II. Andante con moto.

III. Rondo: Vivace.

SOLOIST Mr. HAROLD BAUER

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There will be an intermission of ten minutes before the symphony

The doors of the hall will be closed during the performance of each number on the programme. Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers.

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"Schlemihl: Symphonisches Lebensbild" (Schlemihl: A Symphonic Biography"), for Full Orchestra, Tenor Solo, and Organ Emil Nikolaus von Reznicek

(Born at Vienna, May 4, 1861; now living in Charlottenburg, Berlin.)

"Schlemihl" was first performed from manuscript at the third symphony concert of the Philharinonic Orchestra, conducted by Oskar Fried, in Berlin, on December 18, 1912. Felix Senius was the tenor. Pablo Casals played Schumann's concerto for violoncello. Liszt's "Faust" symphony completed the programme. "Schlemihl" was completed in the early summer of 1912. It has been performed in Munich and Vienna (January 18, 1914, sixth Philharmonic concert, conducted by Felix Weingartner).

The first performance in this country was in Boston, by the Boston Symphony Orchestra, on April 25, 1914. Mr. Clarence B. Shirley

sang the Prayer, a tenor solo.

The composer has made his own analysis. He begins by saying that this symphonic poem has nothing to do in any way with Peter Schlemihl, the hero of Chamisso's* familiar tale, who lost his shadow. Reznicek adds that this poem is intended to portray in tones the life

*Adalbert von Chamisso (Louis Charles Adelaïde de Chamisso). lyric poet and naturalist, was born on January 30, 1781, at the Château Boncourt in Champagne. He died at Berlin, August 21, 1838. The fantastical story "Peter Schlemihls wundersame Geschichte." supposed to portray his own restless and purposeless life, was written in 1813, and published under the editorship of Friedrich Baron de la Motte Fouqué at Nuremberg in 1814. In E. T. A. Hoffmann's story "Die Geschichte vom verlornen Spiegelbilde" "Fantasiestücke in Callot's Manier" (2d ed., Bamberg, 1810), the unfortunate Erasmus Spikher, who had been tricked by a wanton into giving her his reflection in the looking-glass, met Peter. The two talked of travelling together so that Peter could be seen in mirrors and Erasmus could cast a shadow, but nothing came of it. In Offenbach's "Contes d'Hoffmann," as in the drama of Barbier and Carré from which the libretto was derived, Hoffmann, who has the adventure of Erasmus, slays Schlemihl, as Peter is named, in a duel brought on by the mysterious Dapertutto.—P. H.

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and fate of a modern man pursued by misfortune, who goes to destruction in the conflict between his ideal and his material existence. In his later "satirical" symphony "Der Sieger" (1913), there is a portrayal of the man successful in all that he undertakes, an unconquerable soul who reaches the determined goal, but even to him misfortune comes: he loses wealth, his health, and in spite of brave endeavor, he is abandoned until Death takes him.

The composer's analysis of "Schlemihl" is as follows:

1. First section of the first movement (without the conclusion), C major.

The Man. The theme is given to the trumpet (lively, and with a haughty flight, 3-4).

Intermediate Passage: Destiny (three muted trombones).

The vicious man. Stravings and debauchery.

Calamity lurks in the depths (double bassoon and contrabass tuba).

II. Scherzo. A fantastical orgy. Chief section, D major and E

major. Alternating section, A major and B-flat major.

The main section is chiefly formed out of the distorted motive of "The Man." In the Trio the figures of Aubrey Beardsley's pictures "A Comedy of Marionettes" enter: the female dancer, the mad flute-player, the leader and the marionette orchestra, the humpbacked dwarf, and the singing woman.* The main portion of the Scherzo is repeated.

Adagio, E major.

The Wife (slow and in a somewhat majestic manner. Four horns and three bassoons).

Love scene: D-flat major, G-flat major, E major. The Wedding: F major, etc. The Child: F major (oboe; in a graceful manner).

The three chief motives are combined in an apotheosis.

Fanfares disturb the happy family idyl and summon the man to the struggle for existence.

3. First section of the first movement repeated (without the

conclusion), and then the development of I. 2.

At the beginning a new motive enters, the combat theme, proud and confident of victory (four trumpets). The prospects soon grow worse. No luck—nothing succeeds. The character of the haughty man, disdainful of outside help, relying upon himself, is not suited to the contemporaneous bustle. Desperate struggles and exhaustion. A short breathing spell. Recollections of happy hours. Sickness. Forebodings of death. The only consolation.

Fanfare. Last forlorn attack and—overthrow. Disaster has the upper hand. The roar of battle dies away in the distance.

IV. From abysmal depths arises the voice of Fate (four trumpets,

trombones, and organ). Prayer. Tenor solo and conclusion.

This prayer is Goethe's "Wanderers Nachtlied." It appears from a letter of Goethe to Frau von Stein on February 12, 1776, that it was addressed to her. Schubert set music to the song on July 5, 1815.

PRAYER.†

Der du von dem Himmel bist, Alles Leid und Schmerzen stillest,

† This prayer for a tenor voice will be sung at these concerts by Mr. Paul Draper.

^{*} Beardsley's "Comedy-Ballet of Marionettes, as performed by the troupe of the Théâtre Impossible, posed in three drawings," was published in the Yellow Book, Vol. II., July, 1894.—P. H.



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Den, der doppelt Elend ist, Doppelt mit Erquickung füllest, Ach, ich bin des Treibens müde! Was soll all der Schmerz und Lust? Süsser Friede, komm in meine Brust!

Thou that art from heaven, calmest all grief and woe, and doubly fillest with fresh vigor him that is doubly wretched. Ah, I am a-weary of the world. What means all this joy and sorrow? Sweet Peace, enter my breast.

Once more, for the last time, the vanquished raises himself to a superhuman height, then, seized with disgust, lets himself glide toward Nirvana.

"Schlemihl" is scored for one piccolo, three flutes, three oboes, English horn, three clarinets, bass clarinet, three bassoons, double bassoon, four horns, four trumpets, three trombones, contrabass tuba, two trumpets off the stage, kettledrums, snare drum, bass drum, tambourine, Glockenspiel, Cuckoo, xylophone, cymbals, triangle, tam-tam, two harps, celesta, organ, sixteen first violins, sixteen second violins, twelve violas, ten violoncellos, eight double basses.

The score is dedicated to the composer's wife, Bertha. The first wife of Felix Weingartner, Marie Juillerat, and the second wife to

Reznicek were sisters.

* *

Reznicek's overture to the opera "Donna Diana" was performed in Boston at a concert of the Boston Symphony Orchestra, Mr. Emil Paur conductor, December 7, 1895.

The Adagio and Scherzo-finale from the Symphonic Suite were performed here at a concert of the Boston Symphony Orchestra,

Dr. Karl Muck conductor, on November 23, 1907.

* *

Reznicek's father was a lieutenant-general in the Austrian army. His mother was Clarisse, Princess Ghika, related to the formerly ruling princely house of Roumania. The parents wished their son to be a lawyer and he studied law at Graz, but he also studied music with Dr.



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Wilhelm Mayer, known as W. A. Rémy in that city, and, having determined to be a musician, entered the Leipsic Conservatory where Reinecke and Jadssohn were his teachers. He began his career as an opera conductor at Zürich, then Stettin, Mayence, Bochum. As military conductor at Prague he lived there seven years. He was musical director at the Court of Weimar for a short time, and he occupied a similar position at Mannheim (1896-99). After a short sojourn in Wiesbaden he went in 1901 to Berlin. There he founded the Orchester-Kammer Konzerte with the Philharmonic Orchestra, for the purpose of performing works of an intimate nature which were not suited to a great body of In 1906 he joined the faculty of the Klindworth-Scharwenka Conservatory in Berlin as teacher of composition. Otto Taubmann in his biographical and critical sketch of Reznicek (1907) spoke of his intention of giving People's Concerts in the Zoölogical Garden of In 1909 he was conductor at the Komische Opera in that city. He has directed concerts of the Philharmonic Society at Warsaw, also concerts in London.

The list of his chief works is as follows:—

OPERAS: "Die Jungfrau von Orleans" (Prague, June 19, 1887); "Satanella" (Prague, May 13, 1888); "Emmerich Fortunat" (Prague, November 11, 1889); "Donna Diana" (Prague, December 16, 1894); "Till Eulenspiegel" (Carlsruhe, January 12, 1902); "Die Angst vor der Ehe" (Frankfort-on-the-Oder, November 30, 1913). The majority of these operas are said to be of a distinctly Czechish character. "Donna Diana," based on C. A. West's German version of Moreto's "El desden con el desden," was especially successful, and has been per-



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formed in many German theatres. An English version of Moreto's

play was performed in Boston by Mme. Modjeska and her company.
ORCHESTRAL: Symphony, "Tragic," in D minor (Berlin, Weingartner, 1904); Symphony, "Ironical," in B-flat major (Berlin, 1905); Symphonic Suites in E minor and D major; Präludium and Fugue in C-sharp minor—the Fugue was originally for strings; Serenade for strings; Comedy overture; Idyllic overture (Berlin, 1903).

Also Introduction and Valse Caprice for violin and orchestra (Berlin,

"Der Sieger," a satirical symphony for full orchestra, contralto solo, and chorus (Berlin, Theodore Spiering's concert, December 18, 1913).

CHAMBER MUSIC: String quartet in C minor; string quartet in Csharp minor (Berlin, 1906); Nachtstück for violoncello, harp, four

horns, and string quartet.

CHORAL, ETC.: Requiem Mass, in honor of Dr. Franz Schmeykal, for chorus, orchestra, and organ (Prague, November, 1894); Mass in F major for the Jubilee of the Emperor Francis Joseph II. (1898); "Ruhm und Ewigkeit," text by Nietzsche, for tenor voice and orchestra; Vier Bet- und Busslieder, text from Ecclesiasticus, for baritone and orchestra (Berlin, Deutsche Opernhaus, 1913, Werner Engel, baritone); three Folk-songs for voice and small orchestra, text from "Des Knaben Wunderhorn" ("Der traurige Garten," "Gedankenstille," "Schwimm hin, Ringelein").

Reznicek has also composed songs for voice and pianoforte, as three "Gesänge Eines Vagabunden" (by Martin Drescher from Hans Ostwald's "Lieder aus dem Rinnstein"); also pianoforte pieces.

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The Berlin correspondent of Musical America (New York) wrote on

May 18, 1914:--

"Reznicek has just completed another new symphony entitled "Peace"—A Vision.' This symphony has only one movement and lasts but twenty-five minutes. The composer has set himself the task of depicting tonally the horror and tragedy of the battle-field

and the hoped-for solution in peace among mankind.

"Apropos of Reznicek, the writer asked him the other day why he did not write an opera, and, as was to be expected, the composer's reply emphasized the dearth of valuable librettos. Said he: 'Get me a good libretto and I'll compose an opera and we'll both become famous. But why write music for a book which you know at the outset will bore your audience? The trouble is that most people don't seem to realize the fact that for an appropriate libretto it is not so much literary finish that is requisite, but rather the coarser, somewhat spectacular achievement of impressive effects. To be quite frank, a really successful libretto can only be "piffle" from a literary standpoint. If your libretto is perfect as a literary product, what on earth is there left for the music The score for such a book could never be anything but a very subordinate factor.

"Herr von Reznicek is to be in charge of the special season of 'Der Ring des Nibelungen' at the Theater des Westens from June 23 to August 21, and will conduct the first two performances of the tetralogy. The peculiar feature of this stagione will be that the operas are not to be given in consecutive order. Each is to be repeated three times. Thus 'Rheingold' is to be given three times in succession, then 'Die Walküre,' also three times, and so on."

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WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

Mozart wrote his three greatest symphonies in 1788. The one in E-flat is dated June 26, the one in G minor July 25, the one in C major

with the fugue-finale August 10.

His other works of that year are of little importance with the exception of a piano concerto in D major which he played at the coronation festivities of Leopold II. at Frankfort in 1790. There are canons and piano pieces, there is the orchestration of Handel's "Acis and Galatea," and there are six German dances and twelve minuets for orchestra. Nor are the works composed in 1789 of interest with the exception of the clarinet quintet and a string quartet dedicated to the King of Prussia. Again we find dances for orchestra,—twelve minuets and twelve German dances.

Why is this? 1787 was the year of "Don Giovanni"; 1790, the year of "Così fan tutte." Was Mozart, as some say, exhausted by the feat of producing three symphonies in such a short time? Or was there

some reason for discouragement and consequent idleness?

The Ritter Gluck, composer to the Emperor Joseph II., died November 15, 1787, and thus resigned his position with salary of two thousand florins. Mozart was appointed his successor, but the thrifty Joseph cut down the salary to eight hundred florins. And Mozart at this time was sadly in need of money, as his letters show. In a letter of June, 1788, he tells of his new lodgings, where he could have better air, a garden, quiet. In another, dated June 27, he says: "I have done more work in the ten days that I have lived here than in

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AN HISTORIC CORNER

BY WALTER K. WATKINS, of the Bostonian Society.

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two months in my other lodgings, and I should be much better here, were it not for dismal thoughts that often come to me. I must drive them resolutely away; for I am living comfortably, pleasantly, and cheaply." We know that he borrowed from Puchberg, a merchant with whom he became acquainted at a Masonic lodge, for the letter with Puchberg's memorandum of the amount is in the collection edited by Nohl.

Mozart could not reasonably expect help from the Emperor. The composer of "Don Giovanni" and the "Jupiter" symphony was

unfortunate in his Emperors.

The Emperor Joseph was in the habit of getting up at five o'clock; he dined on boiled bacon at 3.15; he preferred water, but he would drink a glass of Tokay; he was continually putting chocolate drops from his waistcoat pocket into his mouth; he gave gold coins to the poor; he was unwilling to sit for his portrait; he had remarkably fine teeth; he disliked sycophantic fuss; he patronized the English who introduced horse-racing; and Michael Kelly, who tells us many things, says he was "passionately fond of music and a most excellent and accurate judge of it." But we know that he did not like the music of Mozart.

Joseph commanded from his composer Mozart no opera, cantata, symphony, or piece of chamber music, although he was paying him eight hundred florins a year. He did order dances, the dances named above. For the dwellers in Vienna were dancing-mad. Let us listen to Kelly, who knew Mozart and sang in the first performance of "Le Nozze di Figaro" in 1786: "The ridotto rooms, where the masquerades took place, were in the palace; and, spacious and commodious as they

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were, they were actually crammed with masqueraders. I never saw or indeed heard of any suite of rooms where elegance and convenience were more considered, for the propensity of the Vienna ladies for dancing and going to carnival masquerades was so determined that nothing was permitted to interfere with their enjoyment of their favorite amusement. . . . The ladies of Vienna are particularly celebrated for their grace and movements in waltzing, of which they never tire. For my own part, I thought waltzing from ten at night until seven in the morning a continual whirligig, most tiresome to the eye and ear, to say nothing of any worse consequences." For these dances Mozart wrote, as did Haydn, Hummel, Beethoven.

Thus was Mozart without loyal protection. He wrote Puchberg that he hoped to find more patrons abroad than in Vienna. In the spring of 1789 he left his beloved Constance, and made a concert tour

in hope of bettering his fortunes.

Mozart was never fully appreciated in Vienna during his last wretched yet glorious years. It is not necessary to tell the story of the loneliness of his last days, the indifference of court and city, the insignificant burial. This lack of appreciation was wondered at in other towns. See, for instance, Studien für Tonkünstler und Musikfreunde, a musical journal published at Berlin in 1792. The Prague correspondent wrote on December 12, 1791: "Because his body swelled after death, the story arose that he had been poisoned. . . . Now that he is dead the Viennese will indeed find out what they have lost. While he was alive he always had much to do with the cabal, which he occasionally irritated through his sans souci ways. Neither his 'Figaro' nor his 'Don Giovanni' met with any luck at Vienna, yet the more in Prague. Peace be with his ashes!"

As Mr. John F. Runciman says: "It may well be doubted whether Vienna thought even so much of Capellmeister Mozart as Leipsic thought of Capellmeister Bach. Bach, it is true, was merely Capellmeister: he hardly dared to claim social equality with the citizens who tanned hides or slaughtered pigs. . . . Still he was a burgher, even as the killers of pigs and the tanners of hides. He was thoroughly respectable, and probably paid his taxes as they came due. If only by neces-

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sity of his office he went to church with regularity, and on the whole we may suppose that he got enough of respect to make life tolerable. Mozart was only one of a crowd who provided amusement for a gay population; and a gay population, always a heartless master, holds none in such contempt as the servants who provide it with amusement. So Mozart got no respect from those he served, and his Bohemianism lost him the respect of the eminently respectable. He lived in the eighteenth-century equivalent of a 'loose set'; he was miserably poor, and presumably never paid his taxes; we may doubt whether he often went to church; he composed for the theatre; and he lacked the selfassertion which enabled Handel, Beethoven, and Wagner to hold their Treated as of no account, cheated by those he worked for, hardly permitted to earn his bread, he found life wholly intolerable, and as he grew older he lived more and more within himself, and gave his thoughts only to the composition of masterpieces. The crowd of mediocrities dimly felt him to be their master, and the greater the masterpieces he achieved the more vehemently did Salieri and his attendants protest that he was not a composer to compare with Salieri."

Mozart in 1788 was unappreciated save by a few, among whom was Frederick William II., King of Prussia; he was wretchedly poor; he was snubbed by his own Emperor, whom he would not leave to go into foreign, honorable, lucrative service. This was the Mozart of 1788

and 1789.

We know little or nothing concerning the first years of the three symphonies. Gerber's "Lexicon der Tonkünstler" (1790) speaks appreciatively of him: the erroneous statement is made that the Emperor fixed his salary in 1788 at six thousand florins; the varied ariettas for piano are praised especially; but there is no mention whatever of any symphony.

The enlarged edition of Gerber's work (1813) contains an extended notice of Mozart's last years, and we find in the summing up of his career: "If one knew only one of his noble symphonies, as the overpoweringly great, fiery, perfect, pathetic, sublime symphony in C." And this reference is undoubtedly to the "Jupiter," the one in C major.

Mozart gave a concert at Leipsic in May, 1789. The programme

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was made up wholly of pieces by him, and among them were two symphonies in manuscript. A story that has come down might easily lead us to believe that one of them was the one in G minor. At a rehearsal for this concert Mozart took the first allegro of a symphony at a very fast pace, so that the orchestra soon was unable to keep up with him. He stopped the players and began again at the same speed, and he stamped the time so furiously that his steel shoe buckle flew into pieces. He laughed, and, as the players still dragged, he began the allegro a third time. The musicians, by this time exasperated, played to suit him. Mozart afterward said to some who wondered at his conduct, because he had on other occasions protested against undue speed: "It was not caprice on my part. I saw that the majority of the players were well along in years. They would have dragged everything beyond endurance if I had not set fire to them and made them angry, so that out of sheer spite they did their best." Later in the rehearsal he praised the orchestra, and said that it was unnecessary for it to rehearse the accompaniment to the pianoforte concerto: "The parts are correct, you play well, and so do I." This concert, by the way, was poorly attended, and half of those who were present had received free tickets from Mozart, who was generous in such matters.

Mozart also gave a concert of his own works at Frankfort, October 14, 1790. Symphonies were played in Vienna in 1788, but they were by Haydn; and one by Mozart was played in 1791. In 1792 a sym-

phony by Mozart was played at Hamburg.

The early programmes, even when they have been preserved, seldom determine the date of a first performance. It was the custom to print: "Symphonie von Wranitsky," "Sinfonie von Mozart," "Sinfonia di Haydn." Furthermore, it must be remembered that "Sinfonie" was then a term often applied to any work in three or more movements written for strings, or strings and wind instruments.

It is possible that the "Jupiter" symphony was performed at the concert given by Mozart in Leipsic. The two symphonies then played were not published. The two that preceded the great three were composed in 1783 and 1786. The latter one in D major was performed at

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Prague with extraordinary success. The publishers were not slow in publishing Mozart's compositions, even if they were as conspicuous niggards as Joseph II. himself. The two symphonies played at Leipsic were probably of the three composed in 1788, but this is only a conjecture.

Nor do we know who gave the title "Jupiter" to this symphony. Some say it was applied by J. B. Cramer, to express his admiration for the loftiness of ideas and nobility of treatment. Some maintain that the triplets in the first measure suggest the thunder-bolts of Jove. Some think that the "calm, godlike beauty" of the music compelled the title. Others are satisfied with the belief that the title was given to the symphony as it might be to any masterpiece or any impressively beautiful or strong or big thing. To them "Jupiter" expresses the power and brilliance of the work.

The eulogies pronounced on this symphony are familiar to all, from Schumann's "There are things in the world about which nothing can be said, as Mozart's C major symphony with the fugue, much of Shakespeare, and pages of Beethoven," to von Bülow's "I call Brahms's first symphony the tenth, not because it should be placed after the ninth: I should put it between the second and the 'Eroica,' just as I think the first not the symphony of Beethoven but the one composed by Mozart and known by the name 'Jupiter.'" But there were decriers early in the nineteenth century. Thus Hans Georg Nägeli (1773-1836) attacked this symphony bitterly on account of its well-defined and long-lined melody, "which Mozart mingled and confounded with a free instrumental play of ideas, and his very wealth of fancy and emotional gifts led to a sort of fermentation in the whole

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province of art, and caused it to retrograde rather than to advance." He found fault with certain harmonic progressions which he characterized as trivial. He allowed the composer originality and a certain power of combination, but he found him without style, often shallow and confused. He ascribed these qualities to the personal qualities of the man himself: "He was too hasty, when not too frivolous, and he wrote as he himself was." Nägeli was not the last to judge a work according to the alleged morality or immorality of the maker.

And now a word about the Finale of the "Jupiter." The opening theme of four measures is an old church tone that has been used by many,—Bach and no doubt many before him, Purcell, Michael Haydn, Handel, Beethoven, Croft, Schubert, Goss, Mendelssohn, Arthur Sullivan, and others. It was a favorite theme of Mozart. It appears in the Credo of the Missa Brevis in F (1774), in the Sanctus of the Mass in C (1776), in the development of the first movement of the symphony in B-flat (1779), in the development of the first movement of the sonata in E-flat for piano and violin (1785).

In the Tablettes de Polymnie (Paris, April, 1810) a writer observed that the fugue-finale of the "Jupiter" symphony "is understood only by a very small number of connoisseurs; but the public, which wishes to pass for a connoisseur, applauds it with the greater fury because it is

absolutely ignorant in the matter."

The "Jupiter" symphony is scored for one flute, two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings.

Allegro vivace, C major, 4-4. The movement opens immediately with the announcement of the first theme. The theme is in two sections. Imposing triplets of the full orchestra alternating with a gentler melodious passage for strings; the section of a martial nature with



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strongly marked rhythm for trumpets and drums. There is extensive development of the figures with some new counter ones. The strings have the second theme: "a yearning phrase," wrote Mr. Apthorp, "ascending by two successive semitones, followed by a brighter, almost a rollicking one—is it Jove laughing at lovers' perjuries?—the bassoon and flute soon adding richness to the coloring by doubling the melody of the first violins in the lower and upper octaves." This theme is in G major. There is a cheerful conclusion-theme, and the first part of the movement ends with a return of the martial rhythm of the second section of the first theme. The free fantasia is long and elaborate. The third part is almost like unto the first with changes of key.

II. Andante cantabile, F major, 3-4. The first part presents the development in turn of three themes which are so joined that there is apparent melodic continuity. The second part consists of some more

elaborate development of the same material.

III. Menuetto: Allegro, C major, 3-4. The movement is in the traditional minuet form. The chief theme begins with the inversion of the first figure, the "chromatic sigh," of the second theme in the first movement, and this "sigh" is hinted at in the Trio which is in C

major.

Finale: Allegro molto, C major, 4-4. The movement is often described as a "fugue on four subjects." Mr. Apthorp wrote concerning it as follows: "Like the first movement, it is really in 2-2 (alla breve) time; but Mozart, as was not unusual with him, has omitted the hair stroke through the 'C' of common time—a detail in the use of which he was habitually extremely lax. As far as the 'fugue on four subjects' goes, the movement can hardly strictly be called a fugue; it is a brilliant rondo on four themes, and the treatment of this thematic material is for the most part of a fugal character—the responses are generally 'real' instead of 'tonal.' Ever and anon come brilliant passages for the full orchestra which savor more of the characteristically Mozartish 'tutti cadences' to the separate divisions of a rondo or other symphonic movement than they do of the ordinary 'divisions' in a fugue. Still fuga writing of a sufficiently strict character certainly predominates in the movement. For eviscerating elaborateness of working-out—all the

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devices of *motus rectus* and *motus contrarius* being resorted to; at one time even the old *canon cancrizans*—this movement may be said almost to seek its fellow. It is at once one of the most learned and one of the most spontaneously brilliant things Mozart ever wrote."

The symphony, it is said, was the successor of the old suite. It should not be forgotten that "the ultimate basis of the suite-form is a contrast of dance-tunes; but in the typical early symphony the dance-tunes are almost invariably avoided." Nor can the introduction of the minuet in the symphony be regarded as a vital bond between symphony and suite. The minuet is not so characteristic an element in the old suite as is the allemande, courante, sarabande, gigue, gavotte, or bourrée.

Mozart preserved the type of the old minuet, as it is found in the old suites: he kept the moderate movement, the high-bred, courtly air. Haydn accelerated the pace, gave a lighter character, and supplied whimsical and humorous incidents.*

It is often stated loosely, and with the air of Macaulay and his "every school-boy knows," that the minuet was introduced into the symphony by Haydn. Gossec in France wrote symphonies for large orchestra before Haydn wrote them, and these works were performed at Paris. Haydn's first symphony was composed in 1759. Gossec's first symphonies were published in 1754; but just when Gossec introduced the minuet as a movement is not determined beyond doubt and peradventure. Sammartini wrote his first symphony in 1734, Stamitz wrote symphonies before Haydn, and there were other precursors. Even a Viennese composer introduced the minuet before Haydn, one Georg Matthias Monn,† whose symphony in D major, composed before 1740, with a minuet, is now in the Vienna Court Library.

There were some who thought in those early days that a symphony worthy of the name should be without a minuet. Thus the learned Hofrath Johann Gottlieb Carl Spazier (1761–1805) wrote a strong protest, which appeared in the number of the *Musikalisches Wochenblatt* after that which contained the news of Mozart's death. Spazier

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^{*}For interesting remarks concerning the infancy of the symphony, especially at Vienna, see "Mozarts Jugendsinfonien," by Detlef Schulz (Leipsic, 1900).

[†] Little is known about this Viennese composer of the eighteenth century except that he was productive. A list of some of his works is given in Gerber's "Neues historisch biographisches Lexikon der Tonkünstler," Vol. III. (Leipsic, 1813).

objected to the minuet as a destroyer of unity and coherence. In a dignified work there should be no discordant mirth. Why not a polonaise or a gavotte, if a minuet be allowed? The first movement should be in some prevailing mood, joyful, uplifted, proud, solemn, etc. slow and gentle movement brings relief and prepares the hearer for the finale or still stronger presentation of the first mood. The minuet is disturbing, it reminds one of the dance-hall and the misuse of music; and "when it is caricatured, as is often the case with minuets by Haydn and Plevel, it excites laughter." The minuet retards the flow of the symphony, and it should surely never be found in a passionate work or in one that induces solemn meditation. Thus the Hofrath Spazier of Berlin. The even more learned Johann Mattheson had said half a century before him that the minuet, played, sung, or danced, produced no other effect than a moderate cheerfulness. The minuet was an aristocratic dance, the dance of noble dames with powder and patches and of men renowned for grace and gallantry. It was so in music until Haydn gave it to citizens and their wives with loud laugh and louder heels. And in England the minuet was a formal function. Mr. Austin Leigh, recently commenting on the proposed revival of this eighteenthcentury dance, said: "It was not every one who felt qualified to make this public exhibition, and those ladies who intended to dance minuets used to distinguish themselves by wearing a particular kind of lappet on their head-dress. I have heard also of another curious proof of the respect in which this dance was held. Gloves immaculately clean were considered requisite for its due performance, while gloves a little soiled were thought good enough for a country dance; and accordingly some prudent ladies provided themselves with two pairs for their several purposes."

Mozart's "Prague" symphony in D major (1786) is without a minuet.

So is the symphony in G major (1783).

For a discussion of the minuet in the early symphonies see Detlef Schulz's "Mozarts Jugendsinfonien" (Leipsic, 1900). For the influence of Schobert over Mozart see "Mozart," by T. de Wyzewa and G. de Saint-Foix (Paris, 1912), Vol. I, pp. 65-80. Schobert gave to the trios of a minuet a capricious character, or one of reverie, by re-



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peating constantly a little theme with diverse modulations; but in the choice of a subject, light, melancholy, almost mysterious, the young Mozart knew no model.

> * * *

The early symphonics followed, as a rule, the formal principles of the Italian theatre-symphony, and these principles remained fixed from the time of Alessandro Scarlatti (1659-1725) to that of Mozart, who in his earlier symphonies was not inclined to break away from The Italian theatre-symphony had three movements: two lively movements were separated by a third, slower and of a contrasting character. It was thus distinguished from the French overture or theatre-symphony, which brought a fugued allegro between two grave movements, and was of a more solemn and imposing character. the Italian was better suited to the technic of amateurs,—princes and citizens who were fond of music and themselves wished to play, the theatre-symphony grew gradually of less theatrical importance: it no longer had a close connection with the subject of the musicdrama that followed: it became mere superficial, decorative music, which sank to "organized instrumental noise," to cover the din of the assembling and chattering audience. The form survived. In the first movement noisy phrases and figures took the place of true musical thought, and if a thought occurred it was ornamented in the taste of The slow movement was after the manner of the rococo pastoral song, or it was a sentimental lament. The finale was gay, generally with the character of a dance, but conventional and without any true emotional feeling. The slow movement and the finale were occasionally connected. The first movement was generally in 4-4 or 3-4; the second, in 2-4, 3-4, or 3-8; the third, in simple time or in 6-8. The first movement and the finale were in the same and major key. They were scored for two oboes, two horns, and strings, to which trumpets and drums were added on extraordinary occasions. slow movement was, as a rule, in the subdominant or in the minor of the prevailing tonality, sometimes in the superdominant or in a parallel key. It was scored chiefly for string quartet, to which flutes were

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added and, less frequently, oboes and horns. The cembalo was for a long time an indispensable instrument in the three movements.

In the slow movement of the conventional theatre-symphony the melody was played by the first violin to the simplest accompaniment in the bass. The middle voices were often not written in the score. The second violin went in unison or in thirds with the first violin, and the viola in octaves with the bass.

Mr. Harold Bauer was born at London, April 28, 1873. (His father was German by birth, his mother English.) He began his career as a violinist, a pupil of Pollitzer, who formed him in many ways. He played in public when he was nine years old, and for several years he gave concerts with his sisters Ethel, a pianist, and Winifred, a violinist. The Musical Times reviewed a concert given April 17, 1888, and spoke of him as an "efficient pianist; but his ability chiefly displays itself on the violin." In 1892 he decided to be a pianist, and as such he is almost wholly self-taught; for the lessons from Paderewski were few, and Mr. Bauer does not call himself Paderewski's pupil. In 1893 Mr. Bauer made his début as a pianist in Paris, which is his home. He journeyed through Russia with the singer Nikita, and he has given concerts in Germany, Spain, the Netherlands, Austria, Sweden, Brazil and other countries of South America. Of late years he has given concerts in Europe with Mr. Pablo Casals, violoncellist, also with Mr. Fritz Kreisler, violinist, and played with many orchestras.

His first appearance in the United States was at Boston, December 1, 1900, when he played at a Symphony Concert Brahms's Concerto in D minor. He played in Symphony Hall with the Symphony Orchestra Schumann's Concert-piece, Op. 92, and Liszt's "Dance of Death," January 11, 1902, and on April 5 of the same year d'Indy's Symphony on a Mountain Air, for orchestra and pianoforte, Op. 25; on October 17, 1903, he played Tschaikowsky's Concerto No. 1, in B-flat minor; on February 3, 1906, he played Schumann's Concerto in A minor; on

April 18, 1908, Emanuel Moór's Concerto, Op. 57.

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He played in Boston with the Kneisel Quartet César Franck's Ouintet, Op. 44, February 11, 1901; and on April 7, 1902, Bach's Sonata in A major, No. 2, for violin and pianoforte, and César Franck's Onintet in F minor; Brahms's Piano Quartet in C minor, November 17, 1903; Schubert's Piano Trio in B-flat major, December 5, 1905; Beethoven's Trio in B-flat major, Op. 97, January 14, 1908.

He played in Boston with the Arbos Quartet Tschaikowsky's Trio. November 23, 1903, and with the Hoffmann Quartet Brahms's Piano

Ouintet in F minor, November 12, 1903.

He gave pianoforte recitals in Boston, December 8, 27, 1900; January 1, 7, 15, February 23, 1901; January 21, February 4, 11, March 19, April 12, 1902; November 4, December 5, 1903; January 2, February 6, 1904; November 27, December 4, 11, 1905; February 4, 1906 (Sunday chamber concert in Chickering Hall); March 27, 1906; January 2, 16, 1908.

On April 27, 1908, he played Beethoven's Concerto No. 5 at a concert given by the Boston Symphony Orchestra in aid of the Chelsea Relief

Fund.

He visited Boston again in 1911, and on November 25 played Schumann's Concerto at a concert of the Boston Symphony Orchestra. He gave recitals that season on December 4 (Schumann-Chopin-Liszt recital), January 13 and April 2, 1912.

Coming again in 1913, he gave a concert with Mr. Jacques Thibaud, violinist, in Symphony Hall, December 28: César Franck's sonata for violin and pianoforte; Beethoven's "Kreutzer" Sonata; Schumann's "Faschingsschwank."

On January 17, 1914, he played Brahms's Concerto No. 1, D minor, at a concert of the Boston Symphony Orchestra. He gave pianoforte recitals on February 10, 1914 (programme of dance music: Bach, Suite in G minor; Schumann, Davidsbündlertänze, and music in dance form by Beethoven, Chopin, Ravel, Levy, Granados, César Franck, Schubert, and Brahms), April 4, 1914. On March 15, 1914, he gave a concert with Mme. Alma Gluck, soprano, in Symphony Hall.

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LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16, 1770; died at Vienna, March 26, 1827.)

This concerto was probably composed for the most part, and it was surely completed, in 1806, although Schindler, on advice from Ries, named 1804 as the year, and an edition of the concerto published by Breitkopf & Härtel states that the year 1805 saw the completion.

The concerto was performed by Beethoven in one of two private subscription concerts of his works given in the dwelling-house of Prince Lobkowitz, Vienna, in March, 1807. The first public performance was in the Theater an der Wien, Vienna, December 22, 1808. All the pieces were by Beethoven: the symphony described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (sic); an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style, with chorus and solos; Pianoforte Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (sic); Sanctus, with Latin text written in church style (from the Mass in C major), with chorus and solos; Fantasia for pianoforte solo; Fantasia for pianoforte "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." Beethoven played the pianoforte part. The concert began at half-past six. We know nothing about the pecuniary result.

There was trouble about the choice of a soprano. Pauline Anna Milder,* the singer for whom Beethoven wrote the part of Fidelio, was chosen. Beethoven happened to meet Hauptmann, a jeweller, who was courting her, and in strife of words called him "stupid ass!"

*Pauline Anna Milder was born at Constantinople, December 13, 1785. She died at Berlin, May 29, 1838. The daughter of an Austrian courier, or, as some say, pastry cook to the Austrian embassador at Constantinople, and afterward interpreter to Prince Maurojeni, she had a most adventurous childhood. (The story is told at length in von Ledebur's "Tonklünstler-Lexicon Berlin's.") Back in Austria, she studied three years with Sigismund Neukomm. Schikaneder heard her and brought her out in Vienna in 1803, as Juno in Süsmayer's "Der Spiegel von Arkadien." She soon became famous, and she was engaged at the court opera, where she created the part of Leonora in "Fidelio," In 1810 she married a jeweller, Hauptmann. She sang as guest at many opera houses and was offered brilliant engagements, and in 1810 she became a member of the Berlin Royal Opera House at a yearly salary of four thousand thalers and a vacation of three months. She retired with a pension in 1831, after having sung in three hundred and eighty operatic performances; she was also famous in Berlin as an oratorio singer. She appeared again in Berlin in 1834, but her voice was sadly worn, yet she sang as a guest in Copenhagen and St. Petersburg. Her funeral was conducted with oppmp and ceremony, and it is said that the "Iphigenia in Tauris," "Alceste," and "Armide," her favorite operas, were put into her coffin, a favor she asked shortly before her death.



Hauptmann, who was apparently a sensitive person, forbade Pauline to sing, and she obeyed him.

Antonia Campi, born (1773) Miklasiewicz, was then asked, but her husband was angry because Miss Milder had been invited first, and he gave a rude refusal. Campi, who died in 1822 at Munich, was not only a remarkable singer: she bore seventeen children, among them four pairs of twins and one trio of triplets, yet was the beauty of her voice in no wise affected.

Finally Josephine Kilitzky (born in 1790) was persuaded to sing "Ah, perfido." She was badly frightened when Beethoven led her out, and could not sing a note. Röckel says a cordial was given to her behind the scenes; that it was too strong, and the aria suffered in consequence. Reichardt describes her as a beautiful Bohemian with a beautiful voice. "That the beautiful child trembled more than sang was to be laid to the terrible cold; for we shivered in the boxes, although wrapped in furs and cloaks." She was later celebrated for her "dramatic colorature." Her voice was at first of only two octaves, said von Ledebur, but all her tones were pure and beautiful, and later she gained upper tones. She sang from 1813 to 1831 at Berlin, and pleased in many parts, from Fidelio to Arsaces, from Donna Elvira to Fatime in "Abu Hassan." She died, very old, in Berlin.

"Ah, perfido," had been composed in 1796 for Josephine Duschek. The "Fantasia," for pianoforte, orchestra, and chorus, was Op. 80.

Schindler states that the concerto was sold to Muzio Clementi on April 20, 1807, for publication in England, but publication was first announced by the Kunst und Industrie Comptoir in the Wiener Zeitung



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of August 10, 1808: "Beethoven, 4tes Concert für P. F. u. Orchester. Op. 58." Beethoven on July 5, 1806, wrote from Vienna to Breitkopf & Härtel: "I inform you that my brother is travelling to Leipsic on business connected with his chancery, and he is taking with him a pianoforte score of the overture of my opera,* my oratorio, and a new pianoforte concerto. Also you can arrange with him about new violin quartets, of which I have already finished one; and now intend to devote myself almost exclusively to this kind of work. . . . I hear that the symphony which I sent you last year, and which you returned to me, has been severely criticized: I have not read the article. If they think to harm me they are mistaken—all the more as I have made no secret of the fact that you had returned to me this Symphony with other compositions. Remember me kindly to v. Rochlitz. I hope his bad temper towards me has somewhat toned down. Tell him that I am not so ignorant of foreign literature as not to know that von Rochlitz has written some very fine things, and if I should ever come to Leipsic, I am convinced that we should certainly become very good friends, his criticism notwithstanding, and without prejudice." The concerto was the one in G major. Dr. A. C. Kalischer in a footnote to this letter says: "Begun long ago, it was completed in the following year." The quartets were the Rasoumoffsky. "Delightful," says Dr. Kalischer, "are the words concerning the Eroica' rejected by the Leipsic firm and then mercilessly run down in the newspapers. Rochlitz's 'bad temper' against the composer of this symphony really became

* The italics are Beethoven's.-Ep.



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visibly milder. Like his organ the Allg. Mus. Ztg., so did he become ever more enthusiastic for Beethoven."

In July, 1806, Beethoven wrote again to these publishers. that he was willing to sell his works to them, in Germany, and even abroad, except in specified cases: "viz., when advantageous offers are made to me by foreign publishers, I will let you know of it; and if you are otherwise inclined, I will arrange that you may receive from me the same work in Germany for a less honorarium. The second case is as follows: if I should leave Germany, which is quite possible, that I may be able to sell my works, whether in Paris or in London, but you likewise, again, as above, can, if inclined thereto, have a share in them."

In November, 1806, he wrote at still greater length to Breitkopf & "I am of opinion that there is no need to draw up a contract and that you ought to rely entirely on my word of honor. . . . I ask from you 600 florins for three quartets and 300 for the concerto. Both sums in convention—Gulden, according to the twenty-Gulden

scale."

The compositions mentioned were not published by Breitkopf & Härtel, but as is stated above by a Viennese firm.

In April, 1807, an agreement was drawn up between Beethoven and Muzio Clementi, the distinguished pianist and composer. was in 1807 a partner in the publishing and pianoforte-making house of Clementi, Banger, Hyde, Collard, and Davis, afterward shortened into Muzio Clementi & Co., or Clementi & Co. He had a fine commercial talent. Beethoven agreed to give certain compositions to Clementi with the right of publishing them in the "Royaumes unis britanniques" for £200. He reserved to himself the right of publishing or selling them outside Great Britain. These compositions were three quartets; Symphony No. 4; the overture to "Coriolanus"; the pianoforte concerto in G major; a violin concerto, "the first that he has composed"; and this concerto arranged with additional notes for the pianoforte. Mr. J. S. Shedlock added this note to the agreement (Kalischer's edition of Beethoven's Letters, Vol I., p. 121): "An account is given in an article entitled 'Clementi Correspondence,' signed I. S. S., in the Monthly Musical Record for August, 1902, in which is

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given a portion of a letter from Clementi to Collard, his business partner in London, in which he describes his meeting Beethoven 'by chance one day in the street' and how he 'made a compleat conquest of that haughty beauty.' Clementi then describes the agreement made with him as in the above document. From other letters of Clementi in this article, we learn that Beethoven had not been paid two years and a half after the signing of the agreement." The agreement was made in 1807, but Beethoven wrote to Count Franz von Brunswick, May 11, 1806, that he had "concluded a good bargain with Clementi. He has also commissioned me to write other works, so that I have reason to hope that while still in the prime of life I may win the dignity due to a true artist." At the same time he asked the Count to arrange it so that he could give a few concerts: "Please do so—you could have me for 200 gold ducats; I can't get on with the princely theatre rabble." In a letter to Herr von Troxler, to which the date 1807 was given by Otto Jahn, Beethoven wrote: "I am coming to Vienna and much wish that you would go with me on Tuesday to Clementi's, for I better understand how to make myself intelligible to the foreigner by playing rather than by speaking." Dr. Kalischer remarks that Clementi was not in Vienna in 1807. Beethoven valued greatly Clementi's Fianoforte School. Schindler reports him as having said of Clementi's compositions: "Whoever studies Clementi thoroughly has simultaneously also learned Mozart and other authors; inversely, however, this is not the case,"

When A. W. Thayer published his catalogue of Beethoven's compositions (1865), Carl Haslinger, music publisher and composer, was in possession of autograph cadenzas written by Beethoven for this concerto. Two were for the first movement, and over one of them, which had very difficult double trills toward the end, Beethoven had written "Cadenza (ma senza cadere)." There was a cadenza for the Rondo. Haslinger died late in 1868, and his publishing business passed through purchase into the house of Schlesinger (Rob. Lienau), of Berlin. Franz Kullak, the editor of the five concertos in the Steingräber edition, publishes the three cadenzas in an appendix to the Fourth Concerto, and

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says in a footnote that these cadenzas, which are undoubtedly Beethoven's, were not published during the life of the composer, and that the autograph manuscripts were in possession of the firm of Breitkopf & Härtel, who were the first to publish them.

The score was dedicated "humbly" by Beethoven to "His Imperial

Highness, the Archduke Rudolph of Austria."

The orchestral part of the concerto is scored for one flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and

strings.

I. Allegro moderato, G major, 4-4. The first movement, contrary to the tradition that prevailed at the time, begins with the pianoforte alone. The pianoforte announces the first four measures of the first theme, five measures if an introductory chord be counted. (These measures are to be found in a sketch-book of Beethoven which is dated 1803, but in this book they end in the tonic, and not in the dominant.) The orchestra then enters in B major, but soon returns to G major, and develops the theme, until after a short climax with a modulation a second theme appears, which is given to the first violins. This theme of four measures is thrice repeated, with modulations from A minor to E minor, from C major to B minor, from G major to F-sharp minor. And now violins oring back a fragment of the first theme, and there are developments which lead to the entrance of a third theme fortissimo and in G major, with a supplement for the wood-wind instruments. There is a gentle return to the first theme, and then the pianoforte begins after the manner of a cadenza. The first theme is only hinted at by wood-wind and the pianoforte. There is free figuration in the place of thematic development, until suddenly enters a new theme, a



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4 Park Street Boston cantabile and expressive melody in B-flat major for the pianoforte. After more passage-work for the pianoforte a new theme of a melodious character is played by the strings and embroidered by the pianoforte. The second theme then appears again in the orchestra, and treatment of the third and fourth themes brings the close of the first section in D major.

The pianoforte then enters in like manner as at the beginning. The free fantasia is based almost wholly on the first theme, and it ends

with a decisive assertion of the tonality of G major.

The third section opens with the announcement of the first four measures of the first theme by the pianoforte alone, but the announcement is now made in a more elaborate form and in fortissimo. The theme is carried through almost as it was in the ritornello. At the end it is taken up afresh and again developed. A hold of the full orchestra on the dominant introduces the cadenza, which in the original score is left free to the fancy of the player. There is a short coda.

Andante con moto, E minor, 2-4. This movement is free in form. Beethoven put a footnote in the full score to this effect: "During the whole Andante the pianist must use the soft pedal (una corda) unintermittently; the sign 'Ped.' refers to the occasional use of the ordinary pedal." This footnote is, however, contradicted at one point in the score by the marking "tre corde" for five measures near the end of the movement. A stern and powerful recitative for strings alternates with gentle and melodic passages for the pianoforte. "The strings of the orchestra keep repeating a forbidding figure of strongly marked rhythm in staccato octaves; this figure continues at intervals in stern, unchanging forte through about half the movement, and then gradually dies away. In the intervals of this harsh theme the pianoforte as it were improvises little scraps of the tenderest, sweetest harmony and melody, rising for a moment into the wildest frenzied exultation after its enemy, the orchestra, has been silenced by its soft pleading, then falling back into hushed sadness as the orchestra comes in once more with a whispered recollection of its once so cruel phrase, saying as plainly as an orchestra can say it, 'The rest is silence!' ' (Mr. W. F. Apthorp.)

III. Rondo: Vivace, 2-4. The first theme, of a sunny and gay character, is announced immediately by the strings. The pianoforte fol-

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lows with a variation. A short but more melodic phrase for the strings is also taken up by the pianoforte. A third theme, of a bolder character, is announced by the orchestra. The fourth theme is given to the pianoforte. The Rondo, "of a reckless, devil-may-care spirit in its jollity," is based on this thematic material. At the end the tempo becomes presto.

The first performance of the Fourth Concerto in Boston was probably by Robert Heller* at a Germania concert, February 4, 1854. He played Beethoven's Fifth Concerto at a Germania concert, March 4 of that year.

The Fourth Concerto has been played in Boston at concerts of the Boston Symphony Orchestra by George W. Sumner (December 17, 1881), Carl Baermann (January 27, 1883, December 23, 1893), Miss Mary E. Garlichs (November 29, 1884), Mrs. Anna Clark-Steiniger (November 14, 1885), Rafael Joseffy (December 18, 1886), Ferruccio B. Busoni (November 14, 1891), Ernst von Dohnanyi (March 17, 1900), Dr. Otto Neitzel (December 22, 1906), Leopold Godowsky (December 14, 1912, when Mr. Urack conducted on account of the illness of Dr. Muck).

*Robert Palmer, known as Robert Heller, was born at Canterbury, England, in 1833. He studied music, and at the age of fourteen won a scholarship in the Royal Academy of Music, London. Fascinated by the performances of Robert Houdin, he dropped music to become a magician, and he came to the United States in September, 1852. Some say that he made his first appearance in New York at the Chinese Gardens as a Frenchman; others, that his first appearance was at the Museum. Albany, N.Y. He met with no success, and he then went to Washington, D.C., where he taught the piano and served as a church organist. He married one of his pupils, Miss Kieckhoffer, the daughter of a rich banker, and at once went back to magic. In New York he opened Heller's Hall, and was eminently successful. He then went to London, opened Poole's Theatre, and he came back to New York in 1875. He had given exhibitions of his skill in Australia and India. He died at Philadelphia, November 28, 1878. His name stands very high in the list of magicians. His tricks of "second sight" for a long time perplexed the most skilful of his colleagues. And he was one of the first to use electricity as a confederate. In his will he instructed his executors to destroy all his apparatus. For a long and interesting explanation of his "second sight" tricks, see "Magic," by A. A. Hopkins (Munn & Co., New York, 1807).



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Karl Czerny played Beethoven's Concerto in E-flat for pianoforte when it was produced for the first time in Vienna. Why did not the composer play it? He made his first appearance in that city as a pianist when he played his Concerto in C major (March 29, 1795). He had improvised there privately in 1787, and for some years he was esteemed in Vienna as a pianist rather than composer. We find him playing his Concerto in G major and the pianoforte part of his Fantasia with chorus and orchestra in December, 1808, thirty years after he had appeared at Cologne as an infant phenomenon. But after that he preferred to let his pupils interpret his works, the Baroness Ertmann in concerts of a private nature and Czerny in public concerts.

Some years ago Franz Kullak wrote a series of introductory chapters to his excellent edition of Beethoven's concertos for pianoforte and orchestra. One of these chapters, devoted to consideration of Beethoven as a pianist, was Englished, in connection with Kullak's essay on the Execution of the Trill, by Dr. Theodore Baker, and published

in 1901 by G. Schirmer, of New York.

Beethoven at a tender age was urged to severe piano practice. One of his teachers said of him when he was eight years old, "He plays the pianoforte with vigor and in a finished manner." When Beethoven was about seventeen years old, he met Mozart; and he afterward complained that, although he took lessons from him,—probably in composition,—Mozart never played to him. Later he heard the Abbé Johann Franz Xaver Sterkel (1750–1817), then one of the fore-

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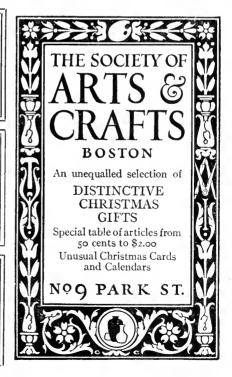
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most pianists in all Germany. "Beethoven, who had never before heard an illustrious pianist, was unfamiliar with the fine shadings in the treatment of the instrument; his own playing was rough and hard." Nevertheless, he played his variations on "Vieni Amore" (composed about 1790), "also a great many other pieces not less difficult, and, to the extreme surprise of his hearers, in precise and perfect imitation of the elegant styles which had impressed him in Sterkel's performance." Another wrote of him in comparison with Vogler: Beethoven is, "aside from his dexterity, more eloquent, imposing, expressive,—in a word, he touches the heart more; he is therefore as fine in Adagio as in Allegro." And this writer declared that the pianist had struck out a new path.

Mozart had delighted by his clearness, roundness, tranquillity, delicacy. Beethoven surprised the Viennese by his vigor, fiery expression,

grandeur.

Here is a significant fact: "As Beethoven's creative genius continually sought greater and loftier tasks, his careful attention to the details of technic appears to have relaxed."

And then his deafness increased.

J. B. Cramer, himself a great pianist, the only pianist praised by Beethoven, said of his friendly rival, "All in all, Beethoven was, if not the greatest, certainly one of the greatest and most admirable pianists I have ever heard." He heard him in 1799–1800. Cherubini heard him five years later, and characterized his performance as "rough." Clementi described it as "little cultivated, not seldom violent, like himself, but full of spirit." The prevailing opinion was that his style was admirable, his technique adequate, and his touch too violent. When he played his G major Concerto at the famous performance in 1808, Reichardt bore witness that he played "with astounding cleverness in the fastest possible tempi. The Adagio, a masterly movement of beautifully developed song, he sang on his instrument with a deep melancholy feeling that thrilled me."

Czerny, the teacher of Liszt, was a pupil of Beethoven. He said of his master (1800–05) that no one rivalled him in the swiftness of his scales, in double-trills; that his attitude was calm and refined, "without the slightest gesticulation (except bending over as his deafness increased)"; that he pedalled a great deal, "far more than is indicated in

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his works"; that his titanic force was too much for the instruments of the period.

Ries, another pupil, said: "As a rule, he played his compositions most eccentrically; however, he usually kept strict time, though he would

occasionally hurry somewhat the tempo."

Nisle wrote: "As a player he is, to be sure, inferior to many others in elegance and technical accomplishments; and, as he was hard of hearing, he played rather loud; but one lost sight of his defects when the master disclosed the depths of his soul."

Here surely are opinions at variance. It must be remembered that some of them came to us through the speech of several, and that in some instances the original speech was the recollection of a man who heard Beethoven years before he was questioned about him. Some years ago, in Boston, Mr. Busoni was praised by certain persons for his delicacy; by others he was reproached for his violence. And which opinion was the true one?

There is always interest in speculation concerning a composer's interpretation of his own works. In some instances the composition suffers because the technique of the composer-pianist is inadequate. Thus Brahms—I speak from personal knowledge—in the eighties was a coarse, nerve-rasping pianist.

To-day you often hear a pianist reproached for his interpretation of Beethoven's music. "No, his performance was not in the spirit of Beethoven,"—a beautiful phrase, like that other phrase, "The chronometer

of God."

If Beethoven should play his sonatas to us now in Boston, would not some one complain of his lack of temperament? and might not some one say, from force of habit: "He is an interesting pianist, but he should not attempt to play Beethoven: he had better stick to Chopin or Liszt"?

Let us see what Beethoven himself said about pianoforte music and pianists. We quote from the excellent little book, "Beethoven: The Man and the Artist, as revealed in his own Words," compiled and annotated by F. Kerst, translated and edited with additional notes by H. E. Krehbiel (New York, 1905):—



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"Candidly I am not a friend of Allegri di bravura and such, since

they do nothing but promote mechanism."

"The great pianists have nothing but technique and affectation."

(1817.)

"As a rule, in the case of these gentlemen [pianoforte virtuosi] all reason and feeling are generally lost in the nimbleness of their fingers."

"These pianoforte players have their coteries, which they often

join; there they are praised continually,—and there's an end of art!"

"You will have to play a long time yet before you realize that you

cannot play at all."

He said to Czerny, who was teaching his nephew Karl: "With respect to his playing with you, when he has acquired the proper mode of fingering and plays in time and plays the notes with tolerable correctness, only then direct his attention to the matter of interpretation; and when he has got thus far do not stop him for little mistakes, but point them out at the end of the piece. Although I have myself given very little instruction, I have always followed this method, which quickly makes musicians, and that, after all, is one of the first objects of art."

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"God knows why it is that my pianoforte music always makes the

worst impression on me, especially when it is played badly."

Having heard Mozart's Concerto in C minor at a concert, he exclaimed to his companion: "Cramer, Cramer, we shall never be able to compose anything like that!"

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December fourth and fifth

Seventh Rehearsal and Concert

FRIDAY AFTERNOON, DECEMBER 11, at 2.30 o'clock

Beethoven

SATURDAY EVENING, DECEMBER 12, at 8 o'clock

Symphony in F major, No. 8

PROGRAMME

						_	
Stravinsky	٠	•		(First time at	these concerts)		"Fireworks"
Haydn	•		•		Concerto	for Violono	ello in D major
Schumann	•	•		• •		Overtur	re, "Genoveva"

SOLOIST JOSEF MALKIN

STEINERT HALL

Mr. HANS EBELL

THE RUSSIAN PIANIST

FIRST PIANO RECITAL

On MONDAY AFTERNOON, DECEMBER 7, at three o'clock

PROGRAM

			1100	31 (1 11)	•		
SCHUMANN	-	-	-	-	-	-	Fantasie, Op. 17
GLAZOUNOW	-	-	-	-	-	-	Sonate, Op. 74
CHOPIN -	-	-	-	-	-	-	Barcarolle Prelude Mazurka Étude
SCRIABINE	-		-	-	-	-	Étude
SCHUBERT-LIS	SZT	-	1	-	-	-	Marche-Militaire

SIGNALE, BERLIN. November 29th, 1912.

Hans Ebell showed in his recitals in Beethoven Hall that he possesses in every way the qualities of a great virtuoso. Among the contemporary pianists he surely occupies one of the foremost positions.

DIE VIENNA ZEIT. 1914.

Hans Ebell is a dreamer at the piano. Inborn modesty governs him, as is the case with all really great artists. He plays with incomparable sincerity. His interpretation is very poetic, his technic brilliant.

DAILY LONDON TELEGRAPH. July 11th, 1914.

This young pianist revealed qualities that clearly stamped him as a refined and sensitive musician, and his performance was full of poetry and charm.

RIGA JOURNAL. February 20th, 1914.

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THURSDAY EVENING, DECEMBER 3, AT 8.15

PROGRAMME

I.	*Romantische Serenade,	Op.	25				J. Brandts-Buys
II.	Quartet, Op. 18, No. 2						. Beethoven
	*Quartet, in D . Performance in Boston			•		•	G. Samazeuilh

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PIANO RECITAL

PROGRAMME

Murschhauser (1670-1733) - - Aria, "Pastoralis Variata"

Beethoven - - - - Sonata, Op. 27, No. 1

Schumann - - - - - Carnaval, Op. 9

Liszt - - - Sonata in B minor (in one movement)

Tickets, \$1.50, \$1.00, and 50c., at Symphony Hall

JORDAN HALL, MONDAY AFTERNOON, DEC. 7, at 3.30

GUY MAIER

PIANO RECITAL

PROGRAM

Andantino and Scherzo	-	-	-	-	-	 Schubert
Gavotte, from "Alceste"	-	-	-	-	-	- Gluck
"Perpetual Motion"	-	-	-	-	-	- Weber
Sonata, Op. 31, No. 3		-	-	-	-	- Beethoven
Intermezzo, Op. 119, No. 1 Scherzo, E-flat minor	}	-	-	-	-	- Brahms
"Forest Murmurs" -	-	-	-		-	- Liszt
"On Wings of Song"	-	-	-	-	-	Mendelssohn-Liszt
"Puck" -	-	-	-	-	-	- Philipp
Intermezzo (Valse Grotesque (-	-	-	-	-	-	- G. S. Maier

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JORDAN HALL, WEDNESDAY AFTERNOON, DEC. 9, at 3

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French Suite in E major -	-	-	-		-	-		Bach
Nocturne, F-sharp Mazurka, B minor, Op. 33, No 4 Scherzo, C-sharp minor	-	-	-		-	-	-	Chopin
Reflets dans l'eau Poissons d'or Cloches à travers les feuilles Jardins sous la pluie La terrasse des audiences du clair de lune "General Lavine"—eccentric L'isle joyeuse								Debussy
"Spinning Song," from Flying Dutchman				-	_	-	W	agner-Liszt
Tango in D (Seguidilla	-	-	-		-	-	-	Albeniz
Paraphrase on "Rigoletto" -	-	-	-	-	-	-	-	Verdi-Liszt
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PROGRAMME

Quartet, A major, for Violin, Viola, Violoncello and Pianoforte, Op. 7
(First time) - - - - Daniel Gregory Mason

Quartet, D minor, Op. 34 - - - - Dvořák

Quartet for Violin, Viola, Violoncello, and Pianoforte, Op. 25 - Brahms

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	PF	ROGR	AMM	E				
1.	(a) Sarabande, E major							Rameau
	(b) Sonata, Op. 109, in E major							Beethoven
2.	Symphonic Études							Schumann
3.	(a) Impromptu, Op. 142 (b) Rondo in D major, Op. 55							Schubert
	(c) Intermezzo in E-flat major, Op. 117 (d) Rhapsody in E-flat major, Op. 119						•	Brahms
4.	(a) Étude in E major, Op. 10 (b) Valse, C-sharp minor (c) Ballade, G minor		٠		•			Chopin

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PROGRAM Mein Herz ist schwer Nachtigall Vor dem Fenster Joh. Brahms Sapphische Ode Schwalbe sag' mir an Feldeinsamkeit 2. Elaine's Song Arthur Foote Ashes of roses The Weaver - Indian songs by Thurlow Lieurance Lullaby Wind Song James H. Rogers The Star 3. Befreit Rich. Strauss Traum durch die Dämmerung Morgen Sie blasen zum Abmarsch Hugo Wolf Ihr jungen Leute Heimweh

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PROGRAMME

Brahms .		Symphony in D major, No. 2
Edward Ballantine		. Prelude, "The Delectable Forest" (First time at these Concerts)
Saint-Saëns .		Concerto for piano and orchestra, in C minor, No. 4

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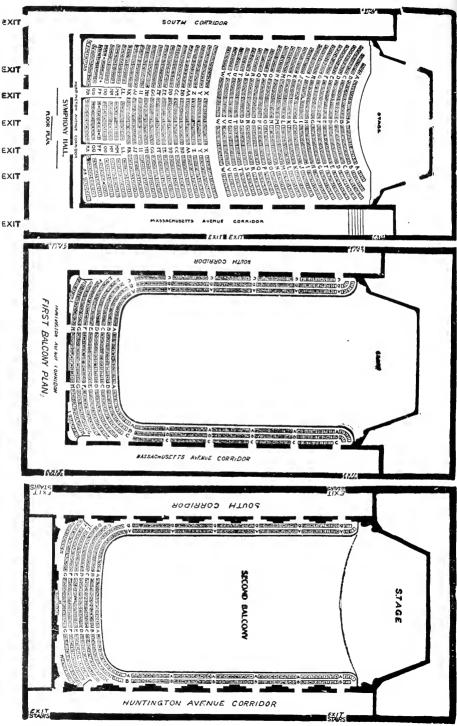
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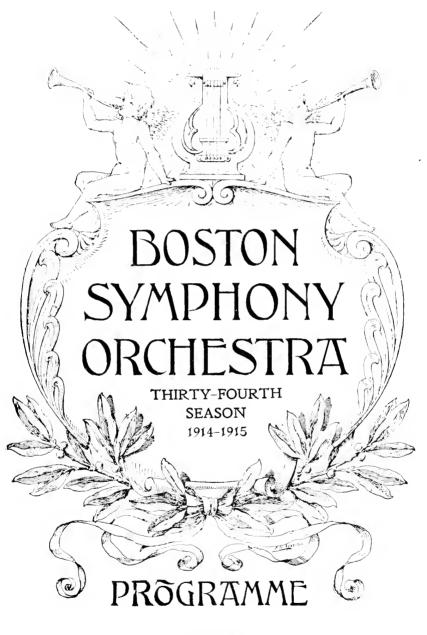
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Programme of the Seventh Rehearsal and Concert

WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE



FRIDAY AFTERNOON, DECEMBER 11 AT 2.30 O'CLOCK

SATURDAY EVENING, DECEMBER 12 AT 8.00 O'CLOCK

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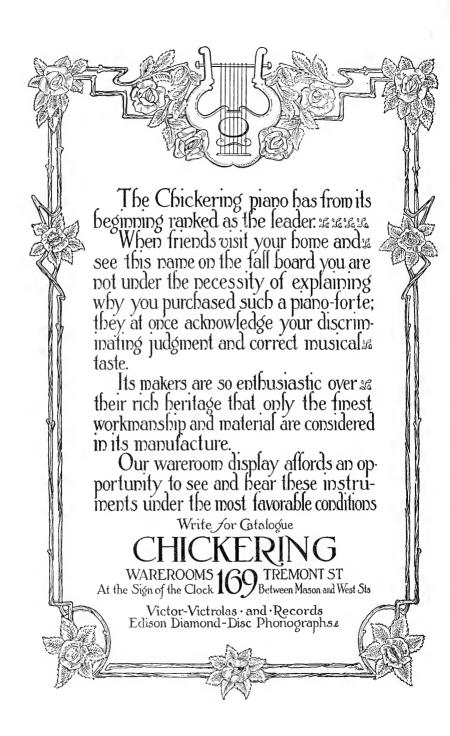
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FRIDAY AFTERNOON, DECEMBER 11, at 2.30 o'clock
SATURDAY EVENING. DECEMBER 12, at 8.00 o'clock

Programme

Beethoven I. Allegro vivace e con brio. II. Allegretto scherzando. III. Tempo di menuetto. IV. Allegro vivace.	Symphony No. 8, F major, Op. 93
Stravinsky	"Feuerwerk" ("Fireworks"), Op. 4 First time at these concerts
Haydn I. Allegro moderato. II. Adagio. III. Allegro.	Concerto in D major, for violoncello
Schumann	Overture to "Genoveva," Op. 81

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Symphony in F major, No. 8, Op. 93. Ludwig van Berthoven (Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827).

This symphony was composed at Linz in the summer of 1812. The autograph manuscript in the Royal Library at Berlin bears this inscription in Beethoven's handwriting: "Sinfonia—Lintz, im Monath October 1812." Glöggl's Linzer Musikzeitung made this announcement October 5: "We have had at last the long-wished-for pleasure to have for some days in our capital the Orpheus and the greatest musical poet of our time, Mr. L. van Beethoven; and, if Apollo is gracious to us, we shall also have the opportunity of wondering at his art." The same periodical announced November 10: "The great tone-poet and tone-artist, Louis van Beethoven, has left our city without fulfilling our passionate wish of hearing him publicly in a concert."

Beethoven was in poor physical condition in 1812, and Staudenheim, his physician, advising him to try Bohemian baths, he went to Töplitz by way of Prague; to Carlsbad, where a note of the postilion's horn found its way among the sketches for the Eighth Symphony; to Franzensbrunn and again to Töplitz; and lastly to his brother Johann's* home at Linz, where he remained until into November.

At the beginning of 1812 Beethoven contemplated writing three

*Nikolaus Johann, Beethoven's second younger brother, was born at Bonn in 1776. He died at Vienna in 1848. He was an apothecary at Linz and Vienna, the Gutshesitzer of the familiar anecdote and Ludwig's pet aversion.

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symphonies at the same time; the key of the third, D minor, was already determined, but he postponed work on this, and as the autograph score of the first of the remaining two, the Symphony in A. No. 7, is dated May 13, it is probable that he contemplated the Seventh before he left Vienna on his summer journey. His sojourn in Linz was not a pleasant one. Johann, a bachelor, lived in a house too large for his needs, and so he rented a part of it to a physician, who had a sister-in-law, Therese Obermeyer, a cheerful and well-proportioned woman of an agreeable if not handsome face. Johann looked on her kindly, made her his housekeeper, and, according to the gossips of Linz, there was a closer relationship. Beethoven meddled with his brother's affairs, and, finding him obdurate, visited the bishop and the police authorities and persuaded them to banish her from the town, to send her to Vienna if she should still be in Linz on a fixed day. Naturally, there was a wild scene between the brothers. Johann played the winning card: he married Therese on November 8. Ludwig, furious, went back to Vienna, and took pleasure afterward in referring to his sister-in-law in both his conversation and his letters as the "Queen of Night."

This same Johann said that the Eighth Symphony was completed from sketches made during walks to and from the Pöstlingberge, but Thayer considered him to be an untrustworthy witness.

The two symphonies were probably played over for the first time at the Archduke Rudolph's in Vienna, April 20, 1813. Beethoven in the same month endeavored to produce them at a concert, but without success. The Seventh was not played until December 8, 1813, at a concert organized by Mälzel, the mechanician.

* * *

As the name of Mälzel is associated closely with the second movement of the Eighth Symphony, a sketch of his adventurous career will not be impertinent.

Mälzel, the famous maker of automata, exhibited in Vienna during the winter of 1812–13 his automatic trumpeter and panharmonicon. The former played a French cavalry march with calls and tunes; the latter was composed of the instruments used in the ordinary military band of the period,—trumpets, drums, flutes, clarinets, oboes, cymbals, triangle, etc. The keys were moved by a cylinder. Overtures by Handel and Cherubini and Haydn's Military Symphony were played with ease and precision. Beethoven planned his "Wellington's Sieg," or "Battle of Vittoria," for this machine. Mälzel made arrangements for a concert,—a concert "for the benefit of Austrian and Bavarian soldiers disabled at the battle of Hanau."*

This Johann Nepomuk Mälzel (Mälzl) was born at Regensburg,

^{*}For a full account of the bitter quarrel between Beethoven and Mälzel over the "Schlacht Symphonie" see "Beethoven's Letters," edited by Dr. A. C. Kalischer (London, 1909), vol. i. pp. 322-326. The two were afterwards reconciled.

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August 15, 1772. He was the son of an organ-builder. In 1792 he settled at Vienna as a music teacher, but soon made a name for himself by inventing mechanical music works. In 1808 he was appointed court mechanician, and in 1816 he constructed a metronome,* though Winkel, of Amsterdam, claimed the idea as his. Mälzel also made ear-trumpets, and Beethoven tried them, as he did others. life was a singular one, and the accounts of it are contradictory. leading French biographical dictionaries insist that Mälzel's "brother Leonhard" invented the mechanical toys attributed to Johann, but they are wholly wrong. Fétis and one or two others state that he took the panharmonicon with him to the United States in 1826, and sold it at Boston to a society for four hundred thousand dollars,—an incredible statement. No wonder that the Count de Pontécoulant, in his "Organographie," repeating the statement, adds, "I think there is an extra cipher." But Mälzel did visit America, and he spent several years here. He landed at New York, February 3, 1826, and the Ship News announced the arrival of "Mr. Maelzel, Professor of Music and Mechanics, inventor to the Panharmonicon and the Musical Time Keeper." He brought with him the famous automata,—the Chess Player, the Austrian Trumpeter, and the Rope Dancers,—and opened an exhibition of them at the National Hotel, 112 Broadway, April 13, 1826. The Chess Player was invented by Wolfgang von Kempelen.† Mälzel bought it at the sale of von Kempelen's effects after the death of the latter, at Vienna, and made unimportant improvements. The Chess Player had strange adventures. It was owned for a time by Eugène Beauharnais, when he was viceroy of the kingdom of Italy, and Mälzel had much trouble in getting it away from him.

*There were two kinds of this metronome radically different in construction. "This accounts for the different metronome figures given by Beethoven himself, as for instance for the A major symphony." Beethoven thought highly of the metronome; he thought of "giving up these senseless terms, Allegro, Andante, Adagio, Presto."

Presto."
†Señor Torre y Quevedo, who claims to have invented a chess-playing machine, had a forerunner in Baron von Kempelen, who, at the beginning of last century, travelled through Europe with what he described as an unbeatable chess automaton in the likeness of a Turk. Kempelen used to conceal a man in the chest on which the Turk was seated, but so ingenious was the contrivance that for a long time every-body was deceived. Napoleon played chess with the pseudo-automaton when stopping at Schönbrunn, after the battle of Wagram. He lost the first game, and in the second deliberately made two false moves. The pieces were replaced each time, but on the Emperor making a third false move the Turk swept all the pieces off the board. (Daily Chronicle, London, Summer of 1914.)



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717 BOYLSTON STREET TELEPHONE, 5818 B. B. BOSTON Mälzel gave an exhibition in Boston at Julien Hall, on a corner of Milk and Congress Streets. The exhibition opened September 13, 1826, and closed October 28 of that year. He visited Boston again in 1828 and in 1833. On his second visit he added "The Conflagration of Moscow."* a panorama, which he sold to three Bostonians for six thousand Hence, probably, the origin of the Panharmonicon legend. He also exhibited an automatic violoncellist. Mälzel died on the brig "Otis" on his way from Havana to Philadelphia on July 21, 1838; and he was buried at sea, off Charleston. The United States Gazette published his eulogy, and said, with due caution: "He has gone, we hope, where the music of his Harmonicons will be exceeded." The Chess Player was destroyed by fire in the burning of the Chinese Museum at Philadelphia, July 5, 1854. An interesting and minute account of Mälzel's life in America, written by George Allen, is published in the "Book of the First American Cliess Congress," pp. 420–484 (New York, 1859). See also "Métronome de Maelzel" (Paris, 1833); the "History of the Automatic Chess Player," published by George S. Hilliard, Boston, 1826; Mendel's "Musikalisches Conversations-Lexicon." Poe's fantastical "Von Kempelen and his Discovery" the description of his Kempelen, of Utica, N.Y., is said by some to fit Mälzel, but Poe's story was probably not written before 1848. Poe's article, "Maelzel's Chess Player," a remarkable analysis, was first published in the Southern Literary Messenger of April, 1836. Portions of this article other than

• See in "The Life and Writings of Major Jack Downing," by Seba Smith (Boston, 2d ed., 1834), Letter LXIX. (page 231), dated Portland, October 22, 1833, "in which Cousin Nabby describes her visit to Mr. Maelzel's Congregation of Moscow."



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those pertaining to the analysis were taken by Poe from Sir David Brewster's "Lectures on Natural Magic."

The first performance of the Eighth Symphony was at a concert given by Beethoven at Vienna in the "Redoutensaal" on Sunday, February 27, 1814. The programme included his Symphony No. 7; an Italian terzetto, "Tremate, empi, tremate" (Op. 116, composed in 1801 [?]), sung by Mrs. Milder-Hauptmann,* Siboni,† and Weinmüller;‡ this

*Pauline Anna Milder was born at Constantinople, December 13, 1785. She died at Berlin, May 29, 1838. The daughter of an Austrian courier, or, as some say, pastry cook to the Austrian embassador at Constantinople, and afterward interpreter to Prince Maurojeni, she had a most adventurous childhood. (The story is told at length in von Ledebur's "Tonkünstler-Lexicon Berlin's.") Back in Austria, she studied three years with Sigismund Neukomm. Schikaneder heard her and brought her out in Vienna in 1803, as Juno in Süssmayer's "Der Spiegel von Arkadien." She soon became famous, and she was engaged at the court opera, where she created the part of Leonora in "Fidelio." In 1810 she married a jeweller, Hauptmann. whom Beethoven once honored by caling him "stupid ass!" She sang as guest at many opera-houses and was offered brilliant engagements, and in 1816 she became a member of the Berlin Royal Opera House at a yearly salary of four thousand thalers and a vacation of three months. She retired with a pension in 1831, after having sung in three hundred and eighty operatic performances; she was also famous in Berlin as an oratorio singer. She appeared again in Berlin in 1834, but her voice was sadly worn, yet she sang as a guest in Copenhagen and St. Petersburg. Her funeral was conducted with pomp and ceremony, and it is said that the "Iphigénie en Tauride," "Alceste," and "Armide," her favorite operas, were put into her coffin, a favor she asked shortly before her death.

† Giuseppe Siboni, born January 27, 1780, at Forli, died at Copenhagen, March 20, 1830, was conductor of the opera-house and director of the Conservatory. He sang in Italian cities (his début was at Florence in 1707), at London, at Vienna (1810–14), Prague, Naples, St. Petersburg, and in 1819 he made Copenhagen his dwelling-place. He was the father of Erik Siboni (1828–02), planist, organist, and composer, and teacher from 1864 to 1883 at the Royal Music Academy at Sorö. He was born at Copenhagen and he died there. The Earl of Mount-Edgeumbe, a discriminative critic, says that he sang well, "but with a thick and tremulous voice." Parke, the obee player and the author of the entertaining "Musical Memoirs," heard him at the King's Theatre, London, in 1807: "The voice of Siboni was not extensive, but he managed it with skill."

‡Karl Weinmüller was born near Augsburg in 1765. He joined a company of strolling comedians, and in 1795 he obtained an engagement in a Viennese theatre. He had a beautiful bass voice of extraordinary compass, and he sang with skill. Chamber singer to the emperor and a leading member of the Court Opera House, he left the stage in 1825, and died in 1828 at Doebling. His chief parts were Thoas, Leporello, Sarastro, Figaro, and Zamoski in Cherubini's "Faniska." He also distinguished himself in church and oratorio music.

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Vittoria" (Op. 91, composed in 1813).

The Allgemeine Musik-Zeitung in a review of this concert stated that the Seventh Symphony (first performed December 8, 1813) was again heartily applauded, and the Allegretto was repeated. "All were in anxious expectation to hear the new symphony (F major, 3-4), the latest product of Beethoven's muse; but this expectation after one hearing was not fully satisfied, and the applause which the work received was not of that enthusiastic nature by which a work that pleases universally is distinguished. In short, the symphony did not make, as the Italians say, furore. I am of the opinion that the cause of this was not in weaker or less artistic workmanship (for in this, as in all of Beethoven's works of this species, breathes the peculiar genius which always proves his originality), but partly in the mistake of allowing this symphony to follow the one in A major, and partly in the satiety that followed the enjoyment of so much that was beautiful and excellent, whereby natural apathy was the result. If this symphony in future should be given alone, I have no doubt concerning its favorable reception."

Czerny remembered that on this occasion the new Eighth Symphony did not please the audience; that Beethoven was irritated, and said: "Because it is much better" than the Seventh.

There were in the orchestra at this concert eighteen first violins, eighteen second violins, fourteen violas, twelve violoncellos, seven double-basses. The audience numbered about three thousand, although Schindler spoke of five thousand.

Beethoven described the Eighth in a letter (June 1, 1815) to Salomon,

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of London, as "a little symphony in F," to distinguish it from its predecessor, the Seventh, which he called "a great symphony in A, one of my best."

We know from his talk noted down that Beethoven originally planned

an elaborate introduction to this symphony.

It is often said that the second movement, the celebrated Allegretto scherzando, is based on the theme of "a three-voice circular canon, or round, 'Ta, ta, lieber Mälzel,' sung in honor of the inventor of the metronome" and many automata "at a farewell dinner given to Beethoven in July, 1812, before his leaving Vienna for his summer trip into the country." This story was first told by Schindler, who, however, did not say that the dinner was given to Beethoven alone, and did say that the dinner was in the spring of 1812. Beethoven was about to visit his brother Johann in Linz; Mälzel was going to England to produce there his automaton trumpeter, but was obliged to defer this journey. Beethoven, who among intimate friends was customarily "gay, witty, satiric, 'unbuttoned,' as he called it," improvised at this parting meal a canon, which was sung immediately by those present. The Allegretto was founded on this canon, suggested by the metronome, according to Thaver examined this story with incredible patience ("Beethoven's Leben," Berlin, 1879, vol. iii. pp. 219-222), and he drew these conclusions: the machine that we now know as Mälzel's metronome was at first called a musical chronometer, and not till 1817 could the canon include the word "Metronom." Schindler, who was seventeen years old in 1812, heard the story from Count Brunswick, who was present at the meal, but was not in Vienna from March, 1810, till the end of February, 1813, four months after the completion of the symphony. Furthermore, in one of the conversation books (1824)

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Beethoven says: "I, too, am in the second movement of the Eighth Symphony—ta, ta, ta—the canon on Mälzel. It was a right jolly evening when we sang this canon. Mälzel was the bass. At that time I sang the soprano. I think it was toward the end of December, 1817." Thayer says: "That Mälzel's 'ta, ta, ta' suggested the Allegretto to Beethoven, and that by a parting meal the canon on this theme was sung, are doubtless true; but it is by no means sure that the canon preceded the symphony. . . . If the canon was written before the symphony, it was not improvised at this meal; if it was then improvised, it was only a repetition of the Allegretto theme in canon form." ever this may be, the persistent ticking of a wind instrument in sixteenth notes is heard almost throughout the movement, of which Berlioz said: "It is one of those productions for which neither model nor pendant can be found. This sort of thing falls entire from heaven into the composer's brain. He writes it at a single dash, and we are amazed at hearing it."

There has been much discussion concerning the pace at which the third movement, marked Tempo di minuetto, should be taken. Wagner made some interesting remarks on this subject in his "On Conducting" (I use Mr. E. Dannreuther's translation): "I have, myself, only once been present at a rehearsal of one of Beethoven's symphonies, when Mendelssohn conducted. The rehearsal took place at Berlin, and the symphony was No. 8 (in F major). . . This incomparably bright symphony was rendered in a remarkably smooth and genial manner. Mendelssohn himself once remarked to me, with regard to conducting,

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that he thought most harm was done by taking a tempo too slow, and that, on the contrary, he always recommended quick tempi, as being less detrimental. Really good execution, he thought, was at all times a rare thing, but shortcomings might be disguised if care was taken that they should not appear very prominent; and the best way to do this was 'to get over the ground quickly.' . . . Beethoven, as is not uncommon with him, meant to write a true minuet in his F major Symphony. He places it between the two main Allegro movements, as a sort of complementary antithesis to an Allegro scherzando which precedes it; and, to remove any doubt as to his intention regarding the tempo, he designates it not as a minuetto, but as Tempo This novel and unconventional characterization of the two middle movements of a symphony was almost entirely overlooked. The Allegretto scherzando was taken to represent the usual Andante. the Tempo di minuetto the familiar scherzo; and, as the two movements thus interpreted seemed rather paltry, and none of the usual effects could be got out of them, our musicians came to regard the entire symphony as a sort of accidental hors d'œuvre of Beethoven's muse, who, after the exertions of the A major Symphony, had chosen 'to take things rather easily.' Accordingly, after the Allegretto scherzando, the time of which is invariably dragged somewhat, the Tempo di minuetto is universally served up as a refreshing Ländler, which passes the ear without leaving any distinct impression. Now the late Kapellmeister Reissiger, of Dresden, once conducted this symphony there, and I happened to be present at the performance, together with Mendelssohn. We talked about the dilemma just described and its proper solution, concerning which I told Mendelssohn that I believed I had convinced Reissiger, who had promised that he would take the tempo slower than Mendelssohn perfectly agreed with me. We listened. third movement began, and I was terrified on hearing precisely the old Ländler tempo; but, before I could give way to my annoyance, Mendelssohn smiled and pleasantly nodded his head, as if to say: 'Now it's all right! Bravo!' So my terror changed to astonishment.... Mendelssohn's indifference to this queer, artistic contretemps raised doubts in my mind whether he saw any distinction and difference in

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the case at all. I fancied myself standing before an abyss of super-

ficiality, a veritable void."

Mozart wrote from Bologna in 1770: "We wish that it were in our power to introduce the German taste in minuets in Italy; minuets here last almost as long as whole symphonies." Mr. H. E. Krehbiel, in a note ("Mozart," by Friedrich Kerst, New York, 1905), adds: "There might be a valuable hint here touching the proper tempo for the minuets in Mozart's symphonies. Of late years the conductors, of the Wagnerian school more particularly, have acted on the belief that the symphonic minuets of Mozart and Haydn must be played with the stately slowness of the old dance. Mozart himself was plainly of another opinion." But the character of the minuet varied somewhat according to the country. Count Moroni characterized the dance as the true portrait of the eighteenth century. "It was, so to speak." says an anonymous writer, "the expression of that Olympic calm and universal languor which characterized everything, even the pleasures of society. In 1740 the social dances of France were as stiff as the old French gardens, and marked by an elegant coolness, prudery, and modesty. The pastime was not even called 'dancing.' People spoke of it as 'tracer les chiffres d'amour.'" But it is doubtful whether Haydn's minuets were written with any thought of the court dance, and many of Mozart's suggest the necessity of a lively pace. Vernon Blackburn of the Pall Mall Gazette found fault with Mr. Ignaz Friedman, a pianist, for playing (February 13, 1906) a minuet by Suk: "Instead of giving it, as that inimitable form of music should be given, in a straight, direct, and classical manner, he actually at times played with tempo rubato. Now, seeing that the Minuet is essentially a dance form, tempo rubato should be absolutely excluded from any interpretation of it." But may there not be freedom in pace in the interpretation of music written in the form of an old dance, but without precise reference to the dance itself?

This symphony was first played in Boston at an Academy concert on December 14, 1844. The first performance in America was by the Phil-

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harmonic Society of New York on November 16, 1844; and at this same concert, led by George Loder, Mendelssohn's overture, "The Hebrides," was also performed for the first time in this country.

* *

The symphony is scored for two flutes, two oboes, two clarinets, two

bassoons, two horns, two trumpets, kettledrums, strings.

The first movement, Allegro vivace e con brio, I' major, 3-4, opens immediately with the first theme. The first phrase is played by the full orchestra forte; wood-wind instruments and horns respond with a phrase, and then the full orchestra responds with another phrase. A subsidiary motive leads to the more melodious but cheerful second theme in D major. The first part of the movement ends in C major, and it is repeated. The working out is elaborate rather than very long, and it leads to the return of the first theme at the beginning of the third part ('cellos, double-basses, and bassoons). The theme is now treated more extensively than in the first part. There is a long coda.

II. Allegretto scherzando, B-flat major, 2-4. The characteristics of this movement have been already described. First violins play the first theme against the steady "ticking" of wind instruments, and each phrase is answered by the basses. There is a more striking second theme, F major, for violins and violas, while the wind instruments keep persistently at work, and the 'cellos and double-basses keep repeating the initial figure of the first theme as a basso ostinato. Then sighs in wind instruments introduce a conclusion theme, B-flat major, interrupted by the initial figure just mentioned and turning into a passage in thirds for clarinets and bassoons. The first part of the movement is repeated with slight changes. There is a short coda.

III. Tempo di minuetto, F major, 3-4. We have spoken of the

111. Tempo di minuetto, F major, 3-4. We have spoken of the difference of opinion concerning the proper pace of this movement: whether it should be that of an ordinary symphonic minuet or that of a slow and pompous minuet, so that the movement should be to the second as a slow movement to a Scherzo. The trio contains a dialogue

for clarinet and two horns.

IV. Allegro vivace, F major, 2-2. The finale is a rondo worked out on two themes. The drums are tuned an octave apart, and both give

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F instead of the tonic and dominant of the principal key. The movement ends with almost endless repetitions of the tonic chord. Sudden changes in harmony must have startled the audience that heard the symphony in 1814.

The first movement of this symphony was in the original version

shorter by thirty-four measures.

At first little attention was paid to the Eighth Symphony. Hanslick says, in "Aus dem Concertsaal," that the "Pastoral" Symphony was long characterized as the one in F, as though the Eighth did not exist and there could be no confusion between Nos. 6 and 8, for the former alone was worthy of Beethoven. This was true even as late as 1850. Beethoven himself had spoken of it as the "little" symphony, and so it is sometimes characterized to-day.

Leipsic was the second city to know the Eighth Symphony, which

was played in the Gewandhaus, January 11, 1818.

The Philharmonic Society of London did not perform the work

until May 29, 1826, although it had the music as early as 1817.

In Paris the Eighth was the last of Beethoven's to be heard. Société des Concerts did not perform it until February 19, 1832. Fétis, hearing the symphony, wrote that in certain places the symphony was so unlike other compositions of Beethoven that it gave room for the belief that it was "written under certain conditions which are unknown to us, which alone could explain why Beethoven, after having composed some of his great works, especially the 'Eroica,' left this broad, large manner analogous to his mode of thought to put bounda-

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ing's entertainment with an aria from "The Creation," there was an outburst of applause which continued long after she had left the stage.

Her songs, "O Swallow Flying South," "Kenns't Du Dass Land" and the "Dream Robber" seemed to have caught the fancy of the audience to a far greater degree than any of the others, however well they were received. There was, perhaps, one exception to this, her singing of "Wiegenlied," written by Dehmel and fitted to music by Strauss. The dreamy, tender mood pictured by both words and music made a deep impression on the audience.

music made a deep impression on the audience.

One of the most touching selections rendered was "Warum," arranged by Tchaikowsky. The melancholy sweetness which pervaded this selection was interpreted so vividly by the singer as to touch the audience in a most unusual manner. One could almost imagine the forsaken lover asking the series of "whys" which is the sense of the song.

Another song of a descriptive kind was "Des Kindes Gebet," a soft, murmuring melody, which one could sense was a prayer, even if he could not understand the German words. Another song which offered a vivid mental picture was "Dark as the Night." The music, words and voice blended marvel lously well in presenting to the audience the picture of the stormy waters, the turbulent, churning picht offered a vivid mental picture was "Dark as the Night." The music, words and voice blended marvel-lously well in presenting to the audience the picture of the stormy waters, the turbulent, churning night scene at sea. It was in such songs as these that Mrs. Goodbar showed her ability to best advantage.

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ries to the sweep of his genius." At the same time Fétis found admirable things in the work "in spite of the scantiness of their proportions." But Berlioz saw with a clearer vision. "Naïveté, grace, gentle joy, even if they are the principal charms of childhood, do not exclude grandeur in the form of art which reproduces them. . . . This symphony, then, seems wholly worthy of those that preceded and followed, and it is the more remarkable because it is in nowise like unto them." Wagner's admiration for the Eighth is well known.

Commentators have attempted to read a programme into it. Lenz saw in the "Eroica," the "Battle of Vittoria," and the Eighth a "military trilogy." He named the finale a "poetic retreat," and characterized the obstinate triplets as "a sort of idealization of drum-rolls." Ulibischeff believed that the second movement was a satire or a musical parody on Rossini's music, which was in fashion when Beethoven wrote the Eighth Symphony. Unfortunately for Ulibischeff's hypothesis. Rossini's music was not the rage in Vienna until after 1812.

The Eighth Symphony was performed for the first time at St. Peters-

burg, March 27, 1846; at Moscow, April 7, 1861.

"Feuerwerk," Op. 4 Igor Fedorovich Stravinsky

(Born at Oranienbaum, Russia, June 5,* 1882; now living.)

"Fireworks" was composed at Oustilong in 1908 for the marriage of Rimsky-Korsakoff's daughter to Maximilian Steinberg.†

The first performance in this country was by the Russian Symphony Orchestra in New York on December 1, 1910. There was a performance by the Philharmonic Society of New York in New York on October 30, 1914.

The first performance in Boston was at a concert of the Philharmonic Society of New York, in Symphony Hall, November 1, 1914.

* Mr. Hill gives the date May 23, 1882. If May 23 is the date by the Russian calendar, June 5, as given above, should be June 4. The date June 5 (17) is given by M. Calvocoressi, May 23 by M Vuillermoz.

above, should be June 4. The date June 5 (17) is given by M. Calvocoressi, May 23 by M. Vullermoz.

† Maximilian Steinberg, born in 1883, is a pupil of Rimsky-Korsakoff and Glazounoff. He has composed symphonies, No. 1 in D. Op. 3 (1911), No. 2 in B-flat minor, Op. 8; Variations for orchestra, Op. 2; "Die Wassernixe" (poem by Lermontoff), for solo soprano, female chorus, and orchestra, Op. 4; Prelude Symphonique for orchestra, Op. 7; Fantasie dramatique for orchestra, Op. 9; String quartet in A, Op. 5; Four melodies for soprano or tenor, Op. 1; Four melodies for soprano or tenor (text by K. D. Balmont), Op. 6; "Midas," ballet, second of three episodes from Ovid's "Metamorphoses," picturing the contest of Apollo and Pan (Paris, June 2, 1014; London, June 18, 1914). In both cities Mme. Karsavina danced as an Oread; Adolf Bolm as Midas; stage setting by Bakst; chorography by Fokine. Steinberg has been ranked among the more orthodox members of the younger Russian school. His home is in St. Petersburg.



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236 Bay State Road :: Boston "Fireworks," dedicated to N. and M. Steinberg, is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), three clarinets (one interchangeable with bass clarinet), two bassoons, six horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, campanelli, celesta, two harps, sixteen first violins, fourteen second violins, twelve violas, ten cellos, eight double-basses.

Mr. Edward B. Hill, in an interesting article, "A Note on Stravinsky" (Harvard Musical Review for April, 1914), says of this work, E major, 3-4, con fuoco: "In 'Fireworks' can be discerned that budding instinct for realism that was destined to expand into 'futuristic' directions. There are wood-wind figures which revolve like pinwheels, only continued through technical ingenuity in giving the players time to breathe. There are others that ascend in long curves, like rockets, and explode in pizzicato chords with muted horns or trumpets. In the last pages the scintillant activity gathers force and explodes in one triumphant bomb. Here again the musical thought is slight, but in descriptive illusion and in tonal cunning the piece is inspiriting. But these pieces' —the other one being the "Scherzo Fantastique" (1908)—"are mere preliminaries, for Stravinsky is essentially dramatic, and it was not until he wrote for the stage that the scope of his imagination was revealed."

"Fireworks" was played for the first time in London in February, 1914. There was a special performance of the work at a Symphony concert in London on February 28, 1914, when Mr. Arthur Brock, the head of a firm of pyrotechnists, was invited, as an expert on fireworks, to attend and give his impressions. This invitation was in all seriousness. We quote from the *Observer*, London, of March 1:—

"At the conclusion of the performance Mr. Brock was asked, as an

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expert on fireworks, for his impressions. 'It is a wonderful attempt,' said Mr. Brock, 'and quite unlike anything else I have heard in music. It appealed to me immensely. The piece is not quite what I thought it was going to be. There is very much less of the drum and trombone than I expected, the effect being obtained by the violins and the whole of the orchestra. I should describe it as a wonderful impressionist rendering of pyrotechnic effects, beautiful colors, sparkling scintillations and graceful forms and movements, with the successive crescendoes which we always strive to obtain through our firework displays, leading up to the grand mêlée and impressive "Final Bouquet."

"Mr. Brock referred to the fire music in Wagner's 'Valkyrie,' with which, however, he did not wish in any way to compare the Stravinsky work. In Wagner's opera there were the scenic effects and the stage accessories to help the illusion, whereas to create the impression by music alone was a greater achievment.

"'As a pyrotechnist,' added Mr. Brock, 'I am grateful to Stravinsky for being the first musical composer to recognize the absorbing beauties of the pyrotechnic art as a theme for his compositions.'"

* *

Stravinsky's father was Fedor Ignatievich Stravinsky, a celebrated singer at the Imperial (Maryinsky) Theatre in St. Petersburg. The parents wished Igor to be a lawyer. The boy at the age of nine took pianoforte lessons of one of Rubinstein's pupils. In 1902 at Heidelberg, Stravinsky, travelling, met Rimsky-Korsakoff. The meeting led to Igor taking Rimsky-Korsakoff as a teacher in composition, although their views concerning the purposes and tendencies of music were not in agreement. He studied seriously and underwent an especially rigorous course in orchestration. In 1906 (January 11) Stravinsky married, and since then has devoted himself exclusively to composition. He makes his home at Beaulieu, Clarens, Rome.

As a pupil in 1903-04 he wrote a pianoforte sonata, which, we believe,

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is still unpublished. A symphony in E-flat, Op. 1 (1905–07), was performed by the Court Orchestra in April, 1907, but not published. His first work that was published is "Faune et Bergère," a set of three songs for voice and orchestra. The Scherzo Fantastique for orchestra, suggested, it is said, by Maeterlinck's "Life of the Bee" (1908), was followed by "Feuerwerk." Two melodies, text by Gorodatzki, are dated 1908. The death of Rimsky-Korsakoff (1908) moved him to write a Chant funèbre for orchestra, which was performed at a Belaïeff concert, and in this year he wrote four studies for the pianoforte, also three songs, one of them the "Pastorale."

When Stravinsky was in London in April, 1914, he talked with a reporter of the London Mail. "I dislike opera. Music can be married to gesture or to words—but not to both without bigamy. That is why the artistic basis of opera is wrong and why Wagner sounds at his best in the concert-room. In any case, opera is in a backwater. What operas have been written since 'Parsifal'? Only two that count - 'Elektra' and 'Pelléas et Mélisande.'" Nevertheless, in 1909 Stravinsky began work on a pantomime-ballet that was produced five years afterward as an opera, "Le Rossignol," based on Hans Christian Andersen's story "The Nightingale." In 1910 Stravinsky was commissioned to compose music for a ballet to be performed by the Russian dancers, "L'Oiseau de feu" (Paris Opéra, June 25, 1910). This "conte dansé," in two scenes was arranged by Michel Fokine. The chief dancers were Mmes. Tamar, Karsavina, and Fokina, Messrs. Fokine and Boulgakoff. Gabriel Pierné conducted. This folk-tale introduces an enchanted bird of fire; Kotscheï, the sorcerer, "man-skeleton," introduced in the third act of "Mlada," and the hero of Rimsky-Korsakoff's opera "Kotscheï, the Immortal" (produced at the Moscow Private Theatre in October, 1902), the beautiful Tsarevna rescued from



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the sorcerer through Prince Ivan's discovery of his "death." According to Ralston's "Russian Folk-Tales," Kotscheï is one of the many incarnations of the dark spirit. "Sometimes he is described as altogether serpent-like in form; sometimes he seems to be of a mixed nature, partly human and partly ophidian, but in some stories he is apparently framed after the fashion of a man...he is called 'immortal' or 'deathless' because of his superiority to the ordinary laws of existence... sometimes his 'death'—that is, the object with which his life is indissolubly connected—does not exist within his body." Two songs, poems by Verlaine, were composed in 1910.

The ballet "Petrouchka," "Scènes burlesques en 4 tableaux," scenario by Alexandre Benois, was completed at Rome in May, 1911, and produced at the Châtelet, Paris, June 13, 1911. The chief dancers were Mme. Karsavina, Messrs. Nijinski, Orloff, Cecchetti. Tcherep-"This ballet depicts the life of the lower classes in nine conducted. Russia, with all its dissoluteness, barbarity, tragedy, and misery. Petrouchka is a sort of Polichinello, a poor hero always suffering from the cruelty of the police and every kind of wrong and unjust persecu-This represents symbolically the whole tragedy in the existence of the Russian people, a suffering from despotism and injustice. The scene is laid in the midst of the Russian carnival, and the streets are lined with booths, in one of which Petrouchka plays a kind of humorous role. He is killed, but he appears again and again as a ghost on the roof of the booth to frighten his enemy, his old employer, an allusion to the despotic rulers in Russia." Excerpts from this ballet were performed at one of Sergeï Kussewitzky's concerts in Moscow in March, 1913.

"Le Sacre du Printemps," ballet, scenario by Nicholas Roerich, was composed during the winter of 1912–13, and produced in Faris in 1913.

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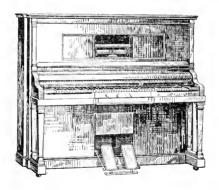
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When this ballet was produced at Drury Lane, London, July 11, 1913, the scenario, illustrative of certain rites supposed to be performed in the spring by a primitive race of prehistoric Russia, the ritual of an imaginary religion, the rites devoted to the sun-god Yarilo, was found by the critics to be grotesque and dull. "Surely we are not all losing our senses over this Russian craze?" The music was described as cacophonous. "Stravinsky makes remarkably ingenious noises and it would puzzle the most experienced orchestrator to say how it is done." But the Manchester Guardian had this to say: "A state of alarm is not the best mood in which to listen to Stravinsky's music.

There are things in it which at a first hearing, at any rate, appear unnecessarily ugly and wilfully extravagant. But there is also much in which whoever has followed the trend of modern music cannot fail to recognize not only the daring innovator, but the capable workman. Strauss points in the same direction. But he has never done it as well as Stravinsky. Strauss is forgiven because he is not afraid of using old means as well as new ones. Stravinsky breaks away entirely from the others, but the new in him is much more finished and polished than in Strauss." Mr. Hill says that there is "nothing casual, accidental, or amateurish in the musical style of 'Le Sacre'; it is the logical result of earlier 'futuristic' tendencies applied to an incredibly radical extent. But the more one goes over this music the more appropriate does it seem to paganism, and semi-barbaric ceremonial."

The music of this ballet was performed in a concert for the first time by an orchestra led by Pierre Monteux at the Casino de Faris in Paris, on April 5, 1914.

"Le Rossignol," opera in three acts, was produced at the Opéra, Paris, in May, 1914. The cast was as follows: Emperor of China, Paul Andreeff; The Nightingale, Miss Aurelia Dobrovolska; Death, Miss

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The Paris correspondent of the Daily Telegraph wrote as follows (May 28): "The Stravinsky of the famous 'Sacre du Printemps,' yet all the same a little quieter and less aggressive, while as consummate a musician as ever. He gives us again from time to time his excruciating discords in altissimo for the wind instruments, especially the reeds, for which he has a peculiar passion, and of which he insists upon liaving an unusually large number in his orchestra. But M. Stravinsky has softened the edges of his scoring while sacrificing none of his originality.

"In the 'Rossignol' the nightingale's voice naturally leads, and its part is the best in the score. The bird's songs, exquisitely sung by Mme. Dobrowolska, are exquisitely true. The opera is a fairy tale, adapted, of course, from Hans Andersen's perfect story, which it follows closely. The atmosphere of legend is happily caught—yet not completely. It was difficult to understand exactly why, on rereading Hans Andersen's tale, one felt that the opera had missed something of its fancy. The kitchenmaid who alone knows the nightingale, the courtiers who are enraptured at the cow lowing and the frog's croaking, the court ladies who put water in their mouths and gurgle to imitate the nightingale, were all in the opera. And yet the humor of it all seemed to be treated less lightly on the stage than in the story.

"But the last scene of all was beautiful, when the nightingale sings to Death, and sings so well of Death's quiet kingdom that Death goes back to it, giving up the Emperor's crown and sceptre. The first

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scene is the lake, where the nightingale sings to the fisherman fishing from his boat in huge, tortuous, blue cardboard waves, while strange trees twist their branches up to the sky. The courtiers, led by the kitchenmaid, find the nightingale at last, and command her to the presence.

"Scene 2—The Emperor's garden, a fantastic mass of strange flowers and trees, but not sufficiently well lighted. This defect will no doubt be remedied. As it was, even on the dim stage, almost darker than the house, M. Alexandre Benois's extraordinary Chinese dresses shone with splendor. The Emperor in wonderful robes and with a fantastic crown, takes his seat on his gold throne, and the nightingale sings perched on the top of a golden hoop held by a courtier. But the embassy from Japan arrives with the artificial nightingale of pearls and diamonds, who sings better. The little brown living bird flies away and is banished.

"Scene 3 and the best: Alone in his fantastic chamber, among four gigantic columns, the Emperor lies dying on his couch, and Death sits at the foot. The little brown bird comes unseen, but is heard in the most rapturous melody of all, a melody to bring tears to an Emperor's eyes. Charmed Death slinks away, and the Emperor smiles again. The drop-curtain falls. The courtiers in white, with black ornaments, holding great white tapers in their hands, file in funeral procession upon the stage to kneel before their dead Emperor. The curtain parts. They march in. The Emperor rises smiling to receive them, and they all fall flat on their faces with astonishment."

Other compositions of Stravinsky are the three Japanese songs with small orchestra; a Cantata completed in 1911. Among his most striking songs are "The Cloister," with a bell effect, and "The Song of the Dew," with the use of the traditional song of the flagellants; and the



songs with Verlaine's text (composed in Brittany in 1910). "The Song of the Dew" was sung in Boston by Miss Maggie Teyte on December 18, 1913.

Paris journals stated in the summer of 1914 that Stravinsky was at

work on a ballet "David."

Mr. Edward B. Hill's article on Stravinsky has already been mentioned. Other articles about Stravinsky have been written by M. D. Calvocoressi (Musical Times, London, August, 1911), Emile Vuillermoz (S. I. M. May, 1912), and M. Montagu-Nathan ("History of Russian Music," pp. 311-316).

Mr. Joseph Malkin was born at Odessa, Russia, on September 25, 1881. He first took lessons on the violoncello of Ladislas Alois. In 1805 lie entered the Paris Conservatory, and in 1808 he was unanimously awarded, as a pupil of Rabaud, the first prize. Only one first prize was awarded that year. In 1899 Mr. Malkin made his début in Berlin. On December 15, 1899, he gave a concert in Berlin with Mme. Ingeborg Magnus, violinist, and on November 11, 1900, a concert with Max Ulanowsky, baritone. General Helmuth von Moltke was at a concert in which he played, and afterwards presented him with a violoncello made by Francesco Rugieri. In 1902 Mr. Malkin was appointed first violoncellist of the Philharmonic Orchestra of He remained in this position six years. During this time he was the violoncellist of the Witek Trio. Since 1908 he has devoted himself exclusively to concert work. He has made tours in Germany. Austria, England, Denmark, and Russia. His first appearance in the United States was on November 28, 1909, at a Popular Concert in the Manhattan Opera House, New York, when he played Haydn's concerto.

CONCERTO IN D MAJOR, FOR VIOLONCELLO JOSEF HAYDN (Born at Rohrau-on-the-Leitha, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809.)

Haydn wrote at least six concertos for violoncello. Three are named in his own catalogue of works. They were all composed at Esterház, from 1771 to 1783.

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The concerto played at these concerts was composed in 1783* for his friend and pupil, Anton Kraft (Krafft), solo violoncellist of Prince Esterhazy's orchestra, and it was the only one of the concertos that was published. It even reached a second edition. In André's new edition, Op. 101, the violoncello part was revised by R. E. Bockmühl, and an accompaniment for pianoforte was arranged by G. Goltermann. Cadenzas were added by Carl Reinecke.

Anton Kraft was born at Rokitzau, near Pilsen in Bohemia, on December 30, 1752. The son of a brewer and music lover, he studied the violoncello, then went to Prague to study law. Afterward he went to Vienna, and Haydn engaged him for the orchestra at Esterház. He became a member January 1778, and remained until the dissolution of the orchestra in 1790. Then he became a chamber musician to Prince Grassalkowitsch, and in 1795 to Prince Lobkowitz, in whose service he died, August 28, 1820. Haydn began to give him lessons in composition, but, when he began to neglect his instrument, Haydn told him he had learned enough. It is said that the 'cello part in Beethoven's triple concerto was intended for Kraft. Among Kraft's compositions are sonatas for violoncello, and duos for violin and violoncello, and for two violoncellos. He also wrote for two baritones and violoncello. His son and pupil Nicolaus (1778–1853) was a distinguished violoncellist.

Haydn's accompaniment is for two violins, viola, bass, two oboes, and two horns.

François Auguste Gevaert (1828–1908) revised this concerto, added two flutes, two clarinets, and two bassoons to the score, and wrote cadenzas. He dedicated this version "to the memory of the highly gifted virtuoso, Joseph Servais."

The concerto was first played in Boston by Mr. Anton Hekking at a concert of the Boston Symphony Orchestra on November 22, 1890. He then played a long cadenza by Carl Reinecke. There was no indication in the Programme Book concerning the version then used.

* Some give the year 1781, but see C. F. Pohl's "Joseph Haydn" (vol. ii. p. 199).



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Mr. Hugo Becker played the concerto at a concert of the Boston Symphony Orchestra on January 12, 1901. He used Gevaert's edition.

Mr. Heinrich Warnke played the concerto at a concert of the Boston Symphony Orchestra on November 15, 1913. He used Gevaert's version with his own cadenzas.

- I. There is an introductory orchestral ritornello, Allegro moderato, D major, 4-4, in which the first and second themes are announced with passage work. The solo instrument gives out the first theme. There is virtuoso passage work. After a short orchestral tutti the second theme appears in A major. The solo part employs new thematic material or has brilliant show passages until the second theme returns in the tonic. An unaccompanied cadenza leads to a short and final tutti.
- II. Adagio, A major, 2-4. The chief theme is developed at length. There is a subsidiary theme in C major.
- III. Allegro, D major, 6-8. The finale is a rondo on two chief themes with some subsidiaries. Gevaert introduced here a cadenza.

ENTR'ACTE.

HOSTESSES AND PERFORMING LIONS.

(From the London Times.)

From Berlin comes an amusing, if probably invented, story about Signor Caruso. He was invited to a house where he knew that he would be expected to sing for nothing. Secretly he locked the piano and kept the key in his pocket until the moment of his departure, when he dropped it on the hall table. It was a sharp lesson for his hostess; and

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none but will hope that she has taken it to heart. For she belonged, as it appears, to the worst class of bungler in the beautiful art that she attempted to practise, the art of entertaining.

Very likely meanness was at the bottom of her offence. Corney Grain used to tell with delight how after giving an entertainment at a private house, he was told that he would find his supper in the servants' hall. If that was meanness (and it may just as well have been merely stupidity), it was meanness of a less cruel kind than the meanness of Signor Caruso's hostess. Yet meanness is not the only cause of social offences of the kind which that lady (if any such person exists) has the reputation of committing. Not all of us are professional singers, players, entertainers of any kind, whose parlor tricks have a cash value; yet each man and woman of us, in our own little way, may become the victim of the hostess with a weakness for "trotting" her guests "out."

There is no greater social blunder than this "trotting out," and no cause of more acute discomfort to those on whom it is practised. Every one knows, and fears, the house where he is expected to perform; where the singer, longing for a rest, is compelled to sing; the raconteur to rattle off his yarns; the advanced thinker to show off his terrible views; the languid to languish; and the poet to be soulful. There are houses where the humblest of us is expected to "talk clever"; and where a fidgety host or hostess cuts in upon the gentlest attempt at a restful small talk. Every one is being "trotted out," made to show off, to exhibit, not the human nature in him, but his specialty. The postulate of the whole affair is that you have been invited, not to enjoy yourself, but to work for your keep. It is not that your hosts wanted to see you; they wanted you to glitter, that they may shine resplendent in a borrowed light.

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blame them, since they are always adequately punished. In the first place, their parties are always a failure. Every one is uncomfortable, and the atmosphere is full of irritation, strain, and boredom. The policy defeats its own ends.

Properly handled, the great and the small alike are surprisingly ready to "do," as the FitzGerald story goes, "their little owl." Great pianists will gladly play the piano, and little humorists will gladly crack their little jokes, for a hostess who seems only to care whether they are enjoying themselves. Once the "trotting out" spirit creeps in not even distinguished foreigners (who are supposed to be less self-conscious than the English) are proof against it. They may not, like Signor Caruso, lock up the piano and hide the key; they will certainly lock up their hearts and hide their gifts.

And then, as time goes on, the house gets a reputation for "trotting out." The people who have gifts worth exhibiting either cease to visit it or conspire to be as reserved in it as possible. In such conditions they cannot give their best: for their own sakes they will not give their worst. And the hosts, pursuing their feverish and suicidal error, must fall back, as the years pass, on the incompetent with an itch for displaying parlor tricks—the indifferent amateur who cannot be kept from the instrument, the reciter whom no power in the world can stop reciting, the babbling talker who cannot contain his smart chatter or his endless anecdotes, bores, twaddlers, third-raters in every field. It is a terrible prospect. Seen squarely in all its hideousness it should check the downward career of any host or hostess with a weakness for "trotting" people "out."

OVERTURE TO THE OPERA "GENOVEVA," OP. 81. ROBERT SCHUMANN (Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

"Genoveva," opera in four acts, text by Robert Reinick (after the tragedies by Hebbel and Tieck), music by Robert Schumann, was performed for the first time at Leipsic, June 25, 1850. The chief singers were Miss Mayer, Genoveva; Mrs. Günther-Bachmann, Margaretha; Brassin, Siegfried; Widemann, Golo.

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The first performance of the overture was at the Gewandhaus, Leipsic, February 25, 1850, for the benefit of the Orchestra Pension Fund. Schumann conducted. His concert piece for four horns, Op. 86, was also then performed for the first time, and the melodrama-music and the choruses of Mendelssohn's "Œdipus" were also heard for the first time.

Other early concert performances were at Hamburg, March 16, 1850, from manuscript, Schumann conductor; at Düsseldorf, September 7, 1850, at a "reception concert"* to the Schumanns, Julius Tausch conductor; at Cologne, October 22, 1850, Ferdinand Hiller conductor.

The overture was sketched April 1–5, 1847, at Dresden. The instrumentation was completed Christmas night of that year. The overture was published in June, 1850.

The overture was performed in Boston for the first time at a concert of the Harvard Musical Association, March 1, 1866. It was performed in New York at a concert of the Philharmonic Society, Carl Bergmann conductor, March 16, 1861.

* *

As early as 1841 Schumann endeavored to obtain a libretto from Griepenkerl. He wrote in 1842: "Do you know what is my morning and evening prayer as an artist? *German opera*. *There* is a field for work." He thought of an opera to be founded on Byron's "Corsair," and composed a chorus and aria. He sought anxiously for a subject that might inspire him.

At last in 1847 he chose the legend of Geneviève of Brabant. Reinick's text did not fully satisfy him; nor was Hebbel pleased, although he refused to help out the composer. Schumann himself

*The programme of this concert included, besides the overture to "Genoveva," songs,—"Widmung" (sung by Miss Hartmann), "Die Lotosblume" (sung by Miss Altgelt), "Wanderlied" (sung by Mr. Nielo)— and the second part of "Paradise and the Peri." There was a supper with toasts, songs, and a chorus, and at the end there was a ball.

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undertook the task of revision. Then there was delay in securing a performance, and at one time Schumann thought of suing the manager of the Leipsic opera-house. When the opera was produced, it was the time, as Schumann wrote to a friend, when one preferred to go into the woods rather than the theatre. There were three performances, and the opera was put aside. It is occasionally revived in Germany, but it never had an abiding-place in a repertory.

The legend of Geneviève de Brabant was in detail told, so far as literature is concerned, in the Golden Legend, in the Chronicle (1472) of Matthias Emmich, doctor of theology, and of a Carmelite monastery at Boppard, and by the Jesuit Cerisier; but there were Complaints* founded on the legend before that. In the old story Geneviève, the daughter of the Duke of Brabant, and in 731 wife of Sifroy, Count of the Palatinate, was slandered foully by Golo, steward of the household, because she had not listened to his amorous protestations. She was condemned to death, but this mercy was shown her: she was left to her fate in the Forest of Ardennes. There she gave birth to a child. They lived on roots and herbs and the milk of a hind. Six years afterward Sifroy, who in the mean time had found out that Geneviève was innocent, came upon her by accident when he was hunting. Later writers turn Golo, the monster, into a handsome young man, much to the regret of Heine, who deplored the disappearance of the old chap-books, with their abominable woodcuts, which were dear to his childhood.

In Schumann's opera Siegfried is ordered by Charles Martel to join him in war against the infidels. Siegfried puts his wife and all he possesses under the care of his friend Golo, farewells his wife, who falls into a swoon; and Golo, already in love with her, kisses her. An old woman, Margaretha, is Golo's mother, but he takes her to be his nurse. Am-

* A "complainte": a folk-song on some tragic event or legend of devotion. It is, first of all, a tale. It is the type of a serious or sad narration in song. Yet it is not an elegy, a "deploration."



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Mr. Spooner, the young tenor, possesses a voice of unusually beautiful quality, wide range and sufficient power. He has a manly and ingratiating presence, obvious musical feeling, and the necessary mechanical equipment of a singer.—Boston Globe.

Mr. Spooner is a delightful and rare tenor, and charmed the audience with his artistic program.—Washington Herald.

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Siegfried's strength resists the poison of Margaretha. Golo tells him of Genoveva's infidelity, and the tortured Count determines to go into the wilderness, but Margaretha hands him a magic looking-glass, in which he sees Genoveva and Drago. Siegfried commands Golo to avenge him, and at that moment the glass flies in pieces and Drago's ghost enters and bids Margaretha to tell the truth.

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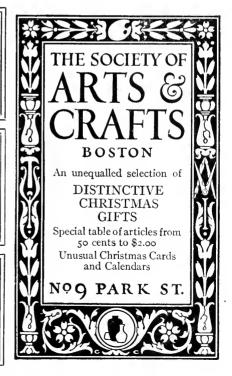
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Genoveva is taken into the wilderness by men hired to murder her. Golo, after showing her Siegfried's ring and sword, offers her life on a hard, disgraceful condition. She turns from him. He orders the ruffians to do the deed. She clings to the cross and prays. Siegfried comes up with the penitent Margaretha, and Golo rushes off and falls from a rocky height.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two valve horns, two plain horns, two trumpets, three trombones, kettledrums, strings.

It begins with an Introduction, Langsam (slow), C minor, 4-4, which opens with sombre chords of wood-wind and horns over a bass in the strings and a second pair of horns. The first violins have a waving figure in sixteenth notes, which is developed emotionally. The Introduction ends with a recitative-like phrase for the first violins.

The main portion of the overture, Leidenschaftlich bewegt (Allegro appassionato), C minor, 2-2, begins with a passionate first theme, which includes the lamenting figure of the preceding recitative. The second theme, E-flat, is a lively hunting-call for three horns, with a re-enforcement of trumpets in the last measure but one. The second portion of this theme is a melodious phrase for the wood-wind. This theme is developed at length. A figure borrowed from the slow introduction is used in a succeeding episode, and with the second theme is used for the building material of the free fantasia. The orchestration of the third part of the movement is much strengthened. The coda is built for a long time on the second theme. Trombones enter in the apotheosis with a figure which in its original shape appeared already in the passage-work of the free fantasia. There is a triumphant end in C major.

Divers reasons have been given for the failure of Schumann's opera, but two are enough: the libretto is dull; Schumann had no stage

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instinct. He thought of "The Nibelungenlied," "Faust," "The Wartburg War," "Abélard and Héloïse," "Mary Stuart," "Sakuntala," and other subjects. A romanticist, he did not appreciate, he did not recognize, the value of a dramatic subject. In his revision of the text he did not individualize sharply his characters; Golo is any ordinary villain of melodrama, Genoveva is a good and tiresome person, Siegfried is a ninny. The music, however beautiful or noble it may be, lacks the most essential quality: it is never dramatic.

And what stage work founded on this subject has succeeded? There is a list of apparent importance: Haydn's opera for marionettes, "Genoveva von Brabant" (Esterház, 1777); melodrama, "Genoveva im Turm," Junker (Dettingen, 1790); "Geneviève de Brabant," Alday (Paris, 1791); ballet, "Geneviève de Brabant," Piccini (Paris, about 1820); "Genoveva," Hüttenbrenner (Gräz, about 1825); "Genoveva," Huth (Neustrelitz, 1838); "Genoveffa del Brabante," Pedrotti (Milan, 1854); "Golo," Bernhard Scholz (1875); "Genoveva de Brabante," Rogel (Madrid, 1868); but they are as unfamiliar as the plays by Blessebois, La Chaussée, and Cicile, or the anonymous tragedy "Geneviève, ou l'Innocence reconnue," published in 1669, a tragedy with entertaining entr'aetes, of which the fourth is worth quoting:—

- I. Saturn, who typifies Sorrow as well as Time, seizes the hearts of Geneviève and Sifroy [Siegfried] and searches a proper place to devour them.
- II. The Genius of Innocence does all that he can to take the hearts from Saturn's hands; but he would not succeed
- III. if four little Cupids in Diana's hunting-train did not discover them and deprive Saturn of his prey.
- IV. The Demon of Slander tries to snatch the hearts from the Cupids, but they withstand him, and after they have made him suffer a part of



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the torment he so richly deserves, they send him down to hell, and endeavor to join the hearts together.

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Triomphez, aimables chasseurs, Du recouvrement de ces cœurs, etc.

"Genoveva," a concert overture by Gaston Borch, was performed by the Pittsburgh Orchestra at a reception of the Art Society in Carnegie Music Hall, Pittsburgh, January 23, 1906. The composer conducted.

* *

There is one stage work by which Geneviève was made famous,—a reckless, impudent parody, "Geneviève de Brabant," an opéra-bouffe in two acts, text by Tréfeu and Jaime the younger, music by Offenbach, produced at the Bouffes-Parisiens, Paris, November 19, 1859, with Miss Maréchal as Geneviève, Léonce as Sifroy, Désiré as Golo, and Lise Tautin as five different characters. The operetta, extended to three acts and with a text by Hector Crémieux and Tréfeu, was produced at the Menus-Plaisirs, Paris, December 26, 1867, with Zulma Bouffar as Drogan, the Page; Miss Baudier, Geneviève; Gourdon, Sifroy; Bac, Golo; Lesage, Charles Martel; and Ginet and Gabel as the Gendarmes. The censor objected, not to the indecencies of the text, not to the degradation of the pure Geneviève of the old legend, but to the duet

Protéger le repos des villes, Courir sus aux mauvais garçons, Ne parler qu'à des imbéciles, En voir de toutes les façons; Un peu de calme après vous charme. C'est assez calme ici, sergent!

Ah! qu'il est beau d'être homme d'arme, Mais que c'est un sort exigeant!—

on the ground that the *gendarmerie* should not be ridiculed. Crémieux had a happy idea. He raised Grabuge to the rank of sergeant. "This rank is unknown in the *gendarmerie*." The censor smiled; and the Gendarmes were saved, to the delight of the world.

Offenbach's "Geneviève de Brabant" was performed for the first time in Boston at the Globe Theatre, April 8, 1873, with Mme. Aimée as Drogan, Miss Bonelli as Geneviève, Juteau as Sifroy, Duschene as Charles Martel, Marcas and Lecuyer as the Gendarmes. And after Mme. Aimée came Miss Emily Soldene.

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Schönberg		Five Pieces for Orchestra (First time in Boston)
Bruch .		Ave Maria, from "The Cross of Fire"
Haydn		Symphony in G major, No. 6

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- . Separation
- d. Elle et Moi

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- - - Rossi

b. "Ach ich habe sie veloren" from "Orpheus and Euridice" Gluck c. "Mignon," aria - - - - - - Thomas

a. "Mitrane," aria - -

a. Du bist die Ruh -

d. "Ah! mon fils" from "Le Prophet" - - Meyerbeer

2

b. Die Forelle - - - - - - - - - - - - - Schubert

c. Der Wanderer - - - - Schubert

3

a. Das Erkennen - - - - - Löwe b. Mutter an der Wiege - - - - - Löwe

c. Die Drei Zigeuner - - - - Liszt

d. Träume - - - - - - - Wagner

e. Sapphische Ode - - - - - - Brahms

Staendchen - - - - - - Brahms

Wiegenlied - - - - - - - Brahms f. Heimweh - - - - - - - Hugo Wolf

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The programme of the concert will be announced shortly.

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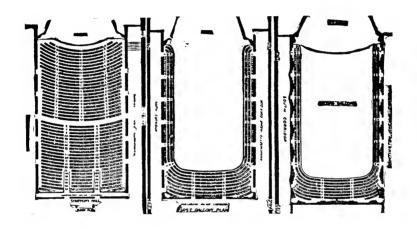
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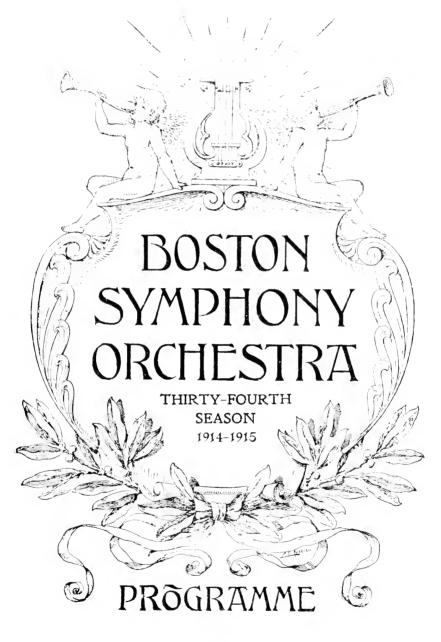
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Programme of the Eighth Rehearsal and Concert

WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE



FRIDAY AFTERNOON, DECEMBER 18
AT 2.30 O'CLOCK

SATURDAY EVENING, DECEMBER 19 AT 8.00 O'CLOCK

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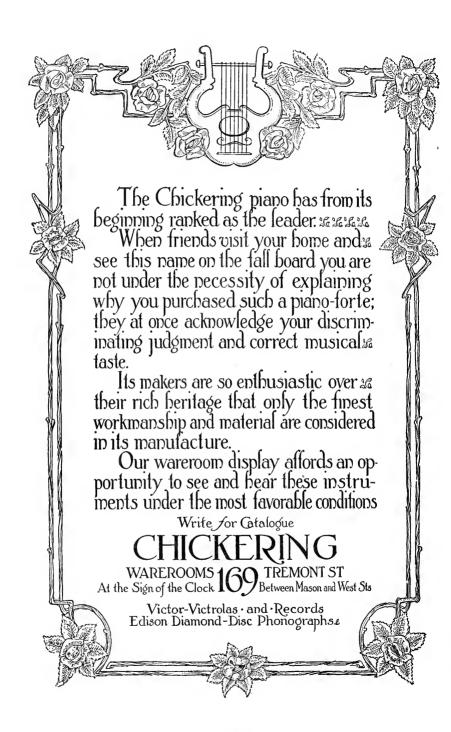
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FRIDAY AFTERNOON, DECEMBER 18, at 2.30 o'clock

SATURDAY EVENING, DECEMBER 19, at 8.00 o'clock

Programme

Wagner			•								A	Faus	t Ove	rture
Mozart			•		"Voi,	che	sape	te , ''	fron	ı "L	e No	ozze	di Fig	aro"
Schönberg	I. II. III.	Ver Der Pér	gangen Wech: ipétie (es (T selnd Perij	esentim The Pas le Akko peteia). lecitati	st). ord (T	he C	hangi	ing C	F hord)	`irst		tra, Oj e in Bo	
Bruch	•	•	•	•	•	"Av	е Ма						ss of Fata, O	
Haydn	I. III. III. IV.	Ada And Me		ivac	e assai.		ijor,	"Th	ie Su	ırpris	se"	(B. &	& Н. N	o. 6)

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(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

While Wagner, conductor at Riga, was writing "Rienzi," he kept thinking of Paris as the one place for the production of his opera. He arrived in Paris, after a stormy voyage from Pillau to London, in September, 1839. He and his wife and a big Newfoundland dog found lodgings in the Rue de la Tonnellerie. This street was laid out in 1202, and named on account of the merchants in casks and hogsheads who there established themselves. The street began at the Rue Saint Honoré, Nos. 34 and 36, and ended in the Rue Pirouette; it was known for a time in the seventeenth century as the Rue des Toilières. Before the street was formed, it was a road with a few miserable houses occupied by Jews. Wagner's lodging was in No. 23,* the house in which Molière is said to have been born. A tablet in commemoration of this birth was put into the wall in the Year VIII., and replaced when the house was rebuilt, in 1830. This street disappeared when Baron Hausmann improved Paris, and the Molière tablet is now on No. 31 Rue du Pont-Neuf.

In spite of Meyerbeer's fair words and his own efforts, Wagner was unable to place his opera; he was obliged to do all manner of drudg-

*Félix and Louis Lazare, in their "Dictionnaire des Rues de Paris" (Paris, 1844), give 5 as the number of Molière's birth-house.

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ery to support himself. He wrote songs, read proofs, arranged light music for various instruments, wrote articles for music journals.

He himself tells us: "In order to gain the graces of the Parisian salon-world through its favorite singers, I composed several French romances, which, after all my efforts to the contrary, were considered too out-of-the-way and difficult to be actually sung. Out of the depth of my inner discontent, I armed myself against the crushing reaction of this outward art-activity by the hasty sketches and as hasty composition of an orchestral piece which I called an 'overture to Goethe's "Faust," but which was in reality intended for the first section of a grand 'Faust' symphony."

He wrote it, according to one of his biographers, in "a cold, draughty garret, shared with his wife and dog, and while he had a raging toothache." On the other side of the sheet of paper which bears the earliest sketch is a fragment of a French chansonette.

Before this, as early as 1832, Wagner had written incidental music to Goethe's drama and numbered the set Op. 5. These pieces were: Soldiers' Chorus, Rustics under the Linden, Brander's Song, two songs of Mephistopheles, Gretchen's song, "Meine Ruh" ist hin," and melodrama for Gretchen. This music was intended for performance at Leipsic, where Wagner's sister, Johanna Rosalie (1803–37), the playactress, as Gretchen, was greatly admired.*

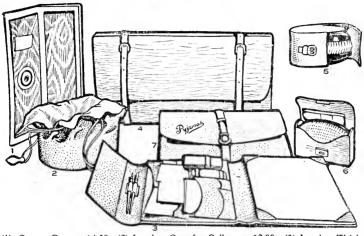
It has been stated by several biographers that the overture to "Faust" was played at a rehearsal of the Conservatory orchestra, and that the players held up hands in horror. Georges Servières, in his "Richard Wagner jugé en France," gives this version of the story. "The publisher Schlesinger busied himself to obtain for his young compatriot a hearing at the Société des Concerts. Wagner presented to the society the overture to 'Faust' which he had just sketched and which should form a part of a symphony founded on Goethe's drama. The Gazette Musicale of March 22, 1840, announced that an overture for 'Faust' by M. R. Wagner had just been rehearsed. After this rehearsal the players looked at each other in stupefaction and asked themselves what the composer had tried to do. There was no more thought of a performance."

Now the Gazette Musicale of March 22, 1840, spoke of Wagner's remarkable talent. It said that the overture obtained "unanimous applause"; it added, "We hope to hear it very soon"; but it did not give the title of the overture.

Glasenapp says in his Life of Wagner that this overture was not

^{*}Some preferred her in this part to Schroeder-Devrient. Thus Laube wrote that he had never seen Gretchen played with such feeling: "For the first time the expression of her madness thrilled me to the marrow, and I soon discovered the reason.
They declaim in a hollow, ghostly voice. Shortly before uttered her thoughts of love. This grewsome contrast produced the greatest effect." Rosalie married the writer, Dr. G. O. Marbach, in 1836.

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"Faust," but the "Columbus" overture, which was written for Apel's play in 1835, and performed that year at Magdeburg, when Wagner was conductor at the Magdeburg Theatre. It was performed in Paris. February 4, 1841, at a concert given by the Gazette Musicale to its subscribers.

The first performance of the "Faust" overture was at a charity concert in the pavilion of the Grosser Garten, Dresden, July 22, 1844. The programme was as follows: overture to Goethe's "Faust" (Part I.), Wagner; "The First Walpurgis Night" ballad for chorus and orchestra, poem by Goethe, music by Mendelssohn; "Pastoral" Symphony, Beethoven. Wagner conducted it. The work was called "Berliozian programme music": and acute critics discovered in it taunts of Mephistopheles and the atoning apparition of Gretchen, whereas, as

*Laube had said that this overture showed the composer in doubt as to whether he should follow in the footsteps of Beethoven or Belliui, and that the piece therefore made an impression somewhat like a Hegelian essay written in the style of Heine. H. Blanchard wrote in the Gazette Musicale after the performance: "This piece has the character and the form of a prelude: does it deserve the name overture, which the composer has well defined lately in this journal? Has he wished to paint the infinity of mid-ocean, the horizon which seemed endless to the companions of the famous and daring navigator, by a high tremolo of the violins? It is allowed us so to suppose; but the theme of the allegro is not sufficiently developed and worked out; the brass enter too uniformly, and with too great obstinacy, and their discords which shocked trained and delicate ears did not permit just valuation of M. Wagner's work, which, in spite of this mishap, seemed to us the work of an artist who has broad and well-arranged ideas, and knows well the resources of modern orchestration."

Specht wrote in the Artiste concerning the "Columbus" overture: "The composer of the overture, 'Christopher Columbus,' Herr Richard Wagner, is one of the most distinguished contributors to the Gazette Musicale. After the skilful way in which he had expounded his theories on the overture in that journal, we were curious to see how he would apply them in practice. The 'Columbus' overture may be divided into two main sections; the first depicts the doubts and discouragement of the hero, whose dogged adherence to his plan is dictated by a voice from above. Unfortunately, the leading theme, intended to express this idea, was entrusted to the trumpets, and they consistently played wrong; the real meaning of a cleverly worked out composition was, therefore, lost on all but a mere handful of serious listeners. The ideas in the work show dignity and artistic finish, and the extremely brief closing Allegrog view scalted expression to Columbus', and the "Rue Britanni

'Where the sea egg flames on the coral, and the long-backed breakers croon Their ancient ocean legends to the lazy locked lagoon,'-

with a true sense of the endless seas in the South." The "Polonia" overture, edited by Felix Mottl was played at Chicago by the Theodore Thomas Orchestra, February 21, 22, 1908. The "Christopher Columbus" overture, edited by Mottl, was played by the Philadelphia Orchestra at Philadelphia, February 14, 15, 1908.



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we shall see, the composer had thought only of Faust, the student and philosopher. The overture was repeated with no better success August 19, 1844. A correspondent of the Berlin Figaro advised Wagner to follow it up with an opera "which should be based neither on Goethe's nor on Klingemann's 'Faust,' but on the sombre old Gothic folk-saga, with all its excrescences, in the manner of 'Der Freischütz.'"

Wagner's purpose was to portray in music a soul "aweary of life, yet ever forced by his indwelling dæmon to engage anew in life's endeavors." This purpose is clearly defined in the letters of Wagner to Liszt and Uhlig.

Wagner wrote to Liszt (January 30, 1848): "Mr. Halbert tells me you want my overture to Goethe's 'Faust.' As I know of no reason to withhold it from you, except that it does not please me any longer, I send it to you, because I think that in this matter the only important question is whether the overture pleases you. If the latter should be the case, dispose of my work; only I should like occasionally to have the manuscript back again."*

In 1852 Wagner reminded Liszt of the manuscript, hoped he had given it to a copyist, and added: "I have a mind to rewrite it a little

* The translation of these excerpts from the Wagner-Liszt correspondence is by Francis Hueffer.



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and to publish it. Perhaps I shall get money for it." He reminded him again a month later. By Liszt's reply (October 7, 1852) it will be seen that he had already produced the overture at Weimar.* "A copy of it exists here, and I shall probably give it again in the course of this winter. The work is quite worthy of you; but, if you will allow me to make a remark. I must confess that I should like either a second middle part or else a quieter and more agreeably colored treatment of the present middle part. The brass is a little too massive there, and—forgive my opinion—the motive in F is not satisfactory: it wants grace in a certain sense, and is a kind of hybrid thing, neither fish nor flesh, which stands in no proper relation of contrast to what has gone before and what follows, and in consequence impedes the interest. If instead of this you introduced a soft, tender, melodious part, modulated à la Gretchen, I think I can assure you that your work would gain very much. Think this over, and do not be angry in case I have said something stupid."

Wagner answered (November 9, 1852): "You beautifully spotted the lie when I tried to make myself believe that I had written an overture to 'Faust.' You have felt quite justly what is wanting: the woman is wanting. Perhaps you would at once understand my tone-poem if I called it 'Faust in Solitude.' At that time I intended to write an

* This performance was on May 11, 1852. Liszt wrote to Wagner, "Your 'Faust' overture made a sensation and went well."

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entire 'Faust' symphony. The first movement, that which is ready, was this 'Solitary Faust,' longing, despairing, cursing. The 'feminine' floats around him as an object of his longing, but not in its divine reality; and it is just this insufficient image of his longing which he destroys in his despair. The second movement was to introduce Gretchen, the woman. I had a theme for her, but it was only a theme. The whole remains unfinished. I wrote my 'Flying Dutchman' instead. This is the whole explanation. If now, from a last remnant of weakness and vanity, I hesitate to abandon this 'Faust' work altogether, I shall certainly have to remodel it, but only as regards instrumental modulation. The theme which you desire I cannot introduce. This would naturally involve an entirely new composition, for which I have no inclination. If I publish it, I shall give it its proper title, 'Faust in Solitude,' or 'The Solitary Faust: a Tone-poem for Orchestra.'''

Compare with this Wagner's letter to Theodor Uhlig (November 27, 1852): "Liszt's remark about the 'Faust' overture was as follows: he missed a second theme, which should more plastically represent 'Gretchen,' and therefore wished to see either such an one added, or the second theme of the overture modified. This was a thoroughly refined and correct expression of feeling from him, to whom I had submitted the composition as an 'Overture to the first part of Goethe's "Faust." So I was obliged to answer him that he had beautifully

* This was the title of the overture when it was performed for the first time at Dresden.

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caught me in a lie when (without thought) I tried to make myself or him believe that I had written such an overture. But he would quickly understand me if I were to entitle the composition 'Faust in Solitude.' In fact, with this tone-poem I had in my mind only the first movement of a 'Faust' symphony: here Faust is the subject, and a woman hovers before him only as an indefinite, shapeless object of his yearning: as such, intangible and unattainable. Hence his despair, his curse on all the torturing semblance of the beautiful, his headlong plunge into the mad smart of sorcery. The manifestation of the woman was to take place only in the second part; this would have Gretchen for its subject, just as the first part, Faust. Already I had theme and mood for it: then—I gave the whole up, and—true to my nature -set to work at the 'Flying Dutchman,' with which I escaped from all the mist of instrumental music, into the clearness of the drama. However, that composition is still not uninteresting to me; only, if one day I should publish it, it would have to be under the title, 'Faust in Solitude,' a tone-poem. (Curiously enough, I had already resolved upon this 'tone-poem' when you made so merry over that name—with which, however, I was forced to make shift for the occasion.)"

Liszt asked (December 27, 1852) if Wagner could not prepare his new version of the overture for performance at a festival at Carlsruhe: "I am glad that my marginal notes to your 'Faust' overture have not displeased you. In my opinion, the work would gain by a few elonga-

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tions. Härtel will willingly undertake the printing; and, if you will give me particular pleasure, make me a present of the manuscript when it is no longer wanted for the engraving. This overture has lain with me so long, and I have taken a great fancy to it. If, however, you have disposed of it otherwise, do not mind me in the least, and give me some day another manuscript."

Wagner wrote to Liszt from Zürich (January 19, 1855), and congratulated him on the completion of his "Faust" symphony: "It is an absurd coincidence that just at this time I have been taken with a desire to remodel my old 'Faust' overture. I have made an entirely new score, have rewritten the instrumentation throughout, have made many changes, and have given more expansion and importance to the middle portion (second motive). I shall give it in a few days at a concert here, under the title of 'A "Faust" Overture.' The motto will be:—

Der Gott, der mir im Busen wohnt, Kann tief mein Innerstes erregen; Der über allen meinen Kräften thront, Er kann nach aussen nichts bewegen; Und so ist mir das Dasein eine Last, Der Tod erwünscht, das Leben mir verhasst!

but I shall not publish it in any case."

This motto was retained. Englished by Charles T. Brooks, it runs:—

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The God who dwells within my soul Can heave its depths at any hour; Who holds o'er all my faculties control Has o'er the outer world no power. Existence lies a load upon my breast, Life is a curse, and death a longed-for rest.

The revised overture was performed for the first time on January 23, 1855, at a concert of the Allgemeine Musikgesellschaft, Zürich. Wagner conducted, and had the intention of dedicating the overture to Mathilde Wesendonck. He concluded that the motto would depress her. So he sent her the score with these words inscribed: "R. W. Zurich Jan. 17, 1855 in memory of his dear Wife,"—zum Anderken S(einer) l(ieben) F(rau)!

Liszt wrote January 25 of that year: "You were quite right in arranging a new score of your overture. If you have succeeded in making the middle part a little more pliable, this work, significant as it was before, must have gained considerably. Be kind enough to have a copy made, and send it me as soon as possible. There will probably be some orchestral concerts here, and I should like to give this overture

at the end of February."

Wagner replied: "Herewith, dearest Franz, you receive my remodelled 'Faust' overture, which will appear very insignificant to you by the side of your 'Faust' symphony. To me the composition is interesting only on account of the time from which it dates; this reconstruction has again endeared it to me; and, with regard to the latter, I am childish enough to ask you to compare it very carefully with the first version, because I should like you to take cognizance of the effect of my experience and of the more refined feeling I have gained. In my opinion, new versions of this kind show most distinctly the spirit in which one has learned to work and the coarsenesses which one has cast off. You will be better pleased with the middle part I was, of course, unable to introduce a new motive, because that would have involved a remodelling of almost the whole work; all I was able to do was to develop the sentiment a little more broadly, in the form of

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a kind of enlarged cadence. Gretchen of course could not be introduced, only Faust himself:—

'Ein unbegreiflich holder Drang, Trieb mich durch Wald und Wiesen hin,' etc.

The copying has, unfortunately, been done very badly, and probably there are many mistakes in it. If some one were to pay me well for it, I might still be inclined to publish it. Will you try the Härtels for me? A little money would be very welcome in London, so that I might the better be able to save something there. Please see to this."*

Liszt approved the changes, and sent the score to the Härtels. "If you are satisfied with an honorarium of twenty louis d'or, write to me simply 'Yes,' and the full score and parts will soon be published. To

a larger honorarium the Härtels would not agree."

Wagner answered from London: "Let the Härtels have my 'Faust' overture by all means. If they could turn the twenty louis d'or into twenty pounds, I should be glad. In any case, they ought to send the money here as soon as possible. I do not like to dun the Philharmonic for my fee, and therefore want money. . . . The publication of this

* Wagner had been invited in January, 1855, to conduct the concerts of the Philharmonic Society, London,

in March, April, May, and June.

"The post had been suggested as an excellent one for seven musicians who, for various reasons, were bound either to fulfil other engagements or, by a certain clause which declared it illegal to offer the conductorship of these concerts to any one who was resident in London, were compelled to refuse it. The eighth musician to whom application was made was Richard Wagner. It is a subtle commentary upon the change which had come over the dream-spirit of the world, when, among the musicians of that period, Wagner should be reckoned as a mere eighth. The comments which were made in every direction boded not much good for the popularity of Wagner in London. Wagner, of course, at this point undergoing the throes of the great man persecuted by contemporaries, had determined to win by sheer force of character. Through all the intricacies of correspondence and criticism, of vehement passions raised here and there, of accusations against musical accuracy, of declarations that Wagner was a mere imposter, and all the rest of it, Wagner remained true to his own ideal of self, despite everything. On March 12, 1855, he conducted his first Philharmonic concert in town, the programme including works by Beethoven, Mozart, Haydn, and Weber. J. W. Davison gave what is described by Mr. Ellis as a surprisingly mild criticism of this concert. So the tale wags on, the critics practically ignoring Wagner and pitting themselves against his prevailing genius. Chorley's Alhenaum article is nothing more than disgusting to one who reads it anew at the present day. It is described by Mr. Ashton Ellis as 'the kick of a contemptible bully.' In any case, as time went on, the critics seem to have become divided, if only in a small way, into distinct camps; some were faintly for, and some were rabidly against Wagner. Chorley describes certain movements from 'Lohengrin' as being those in which there 'is not even a pretext of melody'; he also describes the Prelude as an idea, 'if idea it be,' which recalls 'Euryanthe.' One need not go further into t

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overture is, no doubt, a weakness on my part, of which you will soon make me thoroughly ashained by your 'Faust' symphony." But Härtel did not consent to the change of louis d'or into pounds. Wagner complained (May 26, 1855) of an "abominable arrangement" of the overture published by the same firm; he also spoke of wrong notes in manuscript score as well as in the arrangement. "You will remember," wrote Wagner, "that it was a copy which I sent to you for your own use, asking you to correct such errors as might occur in your mind, or else to have them corrected, because it would be tedious for me to revise the copy." At the end of 1855 or very early in 1856 Wagner wrote: "I also rejoice in the fiasco of my 'Faust' overture, because in it I see a purifying and wholesome punishment for having published the work in despite of my better judgment; the same religious feeling I had in London when I was bespattered with mud on all sides."

The manuscript score of the original edition is in the Liszt Museum at Weimar. The manuscript of the revised edition is, or was until a

very recent date, at Wahnfried in Bayreuth.

The first performance of the overture in Paris was at a Pasdeloup

concert, March 6, 1870.

The first performance in the United States was at Boston, January 3, 1857, at a Philharmonic concert, Mr. Zerrahn conductor, in the Melodeon. The orchestra was made up of about thirty-five players. The music was then praised by Mr. John S. Dwight as "profound in sentiment, original in conception, logical in treatment, euphonious as well as bold in instrumentation, and marvellously interesting to the end." "It seemed," wrote Mr. Dwight, "to fully satisfy its end; it spoke of the restless mood, the baffled aspiration, the painful, tragic feeling of the infinite amid the petty, chafing limitations of this world which every soul has felt too keenly, just in proportion to the depth and intensity of its own life and its breadth of culture. Never did music seem more truly working in its own sphere, except when it presents the heavenly solution and sings all of harmony and peace."

The first performance of the overture in New York was by the Phil-

harmonic Society, Mr. Eisfeld conductor, January 10, 1857.

The overture is scored for piccolo, two flutes, two oboes, two clari-

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nets, three bassoons, four horns, two trumpets, three trombones, bass

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The work, which is in the form of the classic overture, begins with a slow introduction, or exposition of almost the whole thematic material to be treated afterward in due course. Sehr gehalten (Assai sostenuto). D minor, 4-4. The opening phrase is given out by the bass tuba and double-basses in unison over a pianissimo roll of drums, and is answered by the 'cellos with a more rapid phrase. The violins then have a phrase which is a modification of the one with which the work begins, and in turn becomes the first theme of the allegro. A cry from wind instruments follows, and is repeated a fourth higher. After development there is a staccato chord for full orchestra, and the main body of the overture begins. Sehr bewegt (Assai con moto), D minor, 2-2. There is a reappearance of the theme first heard, but in a modified form. is given out by the first violins over harmonies in bassoons and horns, and the antithesis is for all the strings. After a fortissimo is reached the cry of the wind instruments is again heard. There is a long development in the course of which a subsidiary theme is given to the oboe. The second theme is a melody in F major for flute. The free fantasia is long and elaborate. The first entrance of trombones on a chord of the diminished seventh, accompanied fortissimo by the whole orchestra and followed by a chord of the second, once excited much discussion among theorists concerning the propriety of its resolution. The third part of the overture begins with a tumultuous return of the first theme; the development differs from that of the first part. The coda is long.

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Miss Florence Hinkle, soprano, was born in Columbia, Pa., in 1886. At the age of sixteen, she moved to Philadelphia. From Philadelphia she went to New York in 1905, to fill the position of soprano in the West End Collegiate Church, New York, a position that she still retains. Her first appearance as a singer in public was in "Elijah" at Ocean Grove, N.J. Miss Hinkle has studied exclusively in this country. She has sung at the Cincinnati Festivals, the Worcester Festivals, and at many other festivals throughout the country; with the Boston Symphony Orchestra, the Chicago Symphony Orchestra, the Philadelphia Symphony Orchestra, the Philharmonic of New York, the New York Symphony Orchestra, the orchestras of Cincinnati, Minneapolis, and Quebec, and with the Mendelssohn Choir of Toronto for five successive festivals.

Miss Hinkle has sung in Boston with the Mendelssohn Choir of Toronto, February 29, 1912; at an Apollo Club concert, November 12, 1912; at a concert with Titta Ruffo, baritone, and William M. Rummel, violinist, January 11, 1914.

CANZONA, "VOI, CHE SAPETE," ACT II., SCENE 3, IN "LE NOZZE DI FIGARO" WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

"Le Nozze di Figaro: dramma giocoso in quadro atti; poesia di Lorenzo Da Ponte,* aggiustata dalla commedia del Beaumarchais, 'Le Mariage de Figaro'; musica di W. A. Mozart," was composed at Vienna in 1786 and produced there on May I of the same year. The cast was as follows: il Conte Almaviva, Mandini; la Contessa, Laschi; Susanna, Storace; Figaro, Benucci; Cherubino, Bussani; Marcellina, Mandini; Basilio and Don Curzio, Ochelly (so Mozart wrote Michael Kelly's name, but Kelly says in his Reminiscences that he was

*Lorenzo Da Ponte was born at Ceneda in 1749. He died at New York, August 17, 1838. His life was long, anxious, strangely checkered. "He had been improvisatore, professor of rhetoric, and politician in his native land; poet to the Imperial Theatre and Latin secretary to the Emperor in Austria; Italian teacher, operatic poet, littérateur, and bookseller in England; tradesman, teacher, opera manager, and bookseller in America." Even his name was not his own, and it is not certain that he ever took orders. He arrived in New York in 1805. See Mr. H. E. Krehbiel's entertaining chapter, "Da Ponte in New York" ("Music and Manners," New York, 1898).



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called OKelly in Italy); Bartolo and Antonio, Bussani; Barberina, Nannina Gottlieb (who later created the part of Pamina in Mozart's "Magic Flute," September 30, 1791). Mozart conducted. Wiener Zeitung (No. 35, 1786) published this review: "On Monday, May 1, a new Italian Singspiel in four acts was performed for the first time. It is entitled 'Le Nozze di Figaro,' and arranged after the French comedy of Hrn. v. Beaumarchais by Hrn. Abb. Da Ponte, theatre-poet. The music to it is by Hrn. Kapellmeister Mozart. La Sign. Laschi, who came here again a little while ago, and la Sign. Bussani, a new singer, appeared in it for the first time as Countess and Page." The opera was performed nine times that year. Only Martin's "Burbero di buon cuore" had as many performances. But when Martin's "Cosa rara" met with overwhelming success on November 17, 1786, emperor and public forgot "The Marriage of Figaro," which was not performed in Vienna in 1787 and 1788, and was first heard thereafter on August 29, 1789.

The first performance in the United States was in Bishop's remodelled English version, in New York on May 3, 1823.

Cherubino's canzona is in the third scene of the second act. Andante con moto, B-flat major, 2-4.

Voi, che sapete, che cosa è amor, Donne, vedete, s' io l' ho nel cor! Quello ch' io provo viridirò È per me nuovo capir nol so. Sento un' affetto pien di desir, Ch' ora è diletto, ch' ora è martir, Gelo, e poi sento l' alma avvampar, E in un momento torno a gelar. Ricerco un bene fuori di me, Non so chi il tienne, non so cos' è. Sospiro e gemo senza voler, Palpito e tremo senza saper; Non trovo pace notte nè dì, Ma pur mi piace languir così!

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Voi, che sapete, che cosa è amor, Donne, vedete, s' io l' ho nel cor.

This has been Englished as follows:—

Say, ye who borrow love's witching spell, What is this sorrow naught can dispel? Fair dame or maiden, none else may know My heart o'erladen, why it is so.

What is this yearning, these trembling fears, Rapturous burning, melting in tears? While thus I languish, wild beats my heart, Yet from my anguish I would not part. I seek a treasure fate still denies, Naught else will pleasure, naught else I prize.

I'm ever sighing, I know not why, Near unto dying when none are by. My heart is riven, night, morn, and eve; But, ah! 'tis heaven thus, thus to grieve.

Say, ye who borrow love's witching spell, What is this sorrow naught can dispel?

The accompaniment is scored for one flute, one oboe, one clarinet, one bassoon, two horns, strings.

For an amusing account of Mme. Bussani, who created the part of Cherubino, see Da Ponte's memoirs. Her lower tones were described by the more unprejudiced as unusually beautiful, and she was praised for her beauty and unconstrained action on the stage. W. T. Parke wrote of her in 1809, mentioning the opening of the King's Theatre, January 6: "The manager . . . engaged several new performers; among whom were Signora Griglietti, a pleasing young singer, Signor Pedrazzi, who had little voice, and Signora Bussani (from the opera at Lisbon), who had plenty of it, but whose person and age were not calculated to fascinate an English audience."

"Voi, che sapete" has been sung in Boston at concerts of the Boston Symphony Orchestra by Emily Winant, November 11, 1882; Helene Hastreiter, May 21, 1887; Emma Juch, December 22, 1888; Mrs. Arthur Nikisch, February 14, 1891; Lillian Blauvelt, March 17, 1894.

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"Fünf Orchesterstücke" were composed in 1909 and published in 1912. According to Dr. A. Eaglefield Hull, the first performance was at a Promenade Concert in London, Sir Henry Wood conductor, on September 3, 1912. On January 17, 1914, the pieces were performed again in London. The composer conducted and heard these pieces for the first time.

The first performances in the United States were at Chicago by the Chicago Symphony Orchestra, Mr. Stock conductor, October 31, November 1, 1913.

The pieces are scored for these instruments: two piccolos, three flutes (one of them interchangeable with one of the piccolos), three oboes, English horn, four clarinets, bass clarinet, contrabass clarinet, three bassoons, double bassoon, six horns, three trumpets, four trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, tam-tam, xylophone, harp, celesta, and the usual strings.

Schönberg says in his treatise on harmony, published at Leipsic and Vienna in 1911, "The artist creates nothing that others regard as beautiful, but only what is needful to himself." In the preface he also says that it is not his purpose to found a new system of harmony, "for a real system should above all rest on fundamental principles which cover all instances. I have not been able to find such principles and I doubt if any one will soon find them. . . . I do not recommend to the student the employment of modern resources of expression. To be sure, he ought to experiment with them if his ideas eventually lead him in that direction; but the old means suffice for this. The new do no harm, but it may perhaps be said that these new resources



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are to some extent private property, and very exclusive to the degree that they hesitate to open the new paths to any but those who find them for themselves. Whoever from his own inner necessity, however, finds these paths, will need no guide. His sense of hearing and his instinct for sincerity will lead him more surely than any 'rules' would do.'

Again he says: "The alleged tones which are believed to be foreign to harmony do not exist. They are merely tones foreign to our accepted harmonic system. Tonality is not a hard and fast compulsion which directs the course of music, but a concept which makes it possible for us to give our ideas the requisite aspect of compactness. Beauty does not appear until all unessential detail disappears. It does not exist before, because the artist does not confine himself to what is inevitable. Sincerity, self-expression, is all that he needs; he should say only what he must say, and that according to the laws only of his own nature."

The notes for the second performance in London stated that the Five Pieces seek to express "all that dwells in us subconsciously like a dream; which is a great fluctuant power, and is built upon none of the lines that are familiar to us; which has a rhythm, as the blood has its pulsating rhythm, as all life in us has its rhythm; which has a tonality, but only as the sea or the storm has its tonality; which has harmonies, though we cannot grasp or analyze them, nor can we trace its themes. . . . All its technical craft is submerged, made one and indivisible with the content of the work."

According to Dr. Anton von Webern, Schönberg's music "contains the experience of his emotional life."

* *

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did not bear each a title, nor are there any titles in the score. Schönberg added them for the second performance in London.

Dr. Hull has analyzed the movements at great length in the *Monthly Musical Record* (London) of March, April, May, June, July, 1914. Dr. Hull has made a painstaking study of Schönberg's music and quotes freely from him and Stravinsky in his recent treatise on harmony.

In the first article Dr. Hull inquires into the technic of the pieces, and treats of elision; of Schönberg's system of "working in 'planes'"—how he gives the whole of his chord to the same class of instruments; of polyphony and the new duodecuple scale, a scale of twelve equal divisions without reference to the natural fundamental way of deriving the older so-called chromatic scale.

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- II. "Vergangenes" (The Past), Mässige viertel, a moderate quarter note.
- "Here is a rough attempt to satisfy those constructive minds which are always clamoring for classification:—
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- B. Second subject of a poco allegretto character with interlacing contrapuntal working.

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- C. Return to moderate beat for development of themes.
- D. Return to first idea for coda."
- III. "Der Wechselnde Akkord" (The Changing Chord), a moderate quarter note. Schönberg himself has said of this piece: "The change of harmonies must take place so softly that none of the instruments should obtrude in the least through the general color scheme. effect is of some shimmering, iridescent surface in gentle movement." One critic found the atmosphere of the piece like that of Brahms's song, "Feldeinsamkeit." Dr. Hull prefers to think of the pieces as a pure study in harmonic color. "The only programme, if programme at all, which I can read into its eternal quietude is the idea of suggesting 'the music of the spheres.'" Schönberg limits the conductor's energies by this warning: "It is not the purpose of the dynamic indications to call for the projection of any separate part, or for the toning down of any of the stronger discords. When a part is intended to stand out, this will come about of itself by the scoring. On that account the conductor should see that each instrument plays its proper volume. and does not subject itself to others which he fancies more important." Like "Vergangenes" this piece is quiet, never rising above pianissimo. "There is no construction in a formal sense. The delicate harmonies continue changing their opalescent hues, the only cadential satisfaction being accorded by a more or less regularly returning flight of flageolet chords, played by a few of the strings. The harmonic kaleidoscope moves a little more quickly in the middle, coming round again in due course to the more regular scintillating of the opening. There is no defined thematic material."

IV. "Péripétie" (Peripeteia), Sehr rasch (very quickly). The critic of the London *Times* wrote: "Between the wild arpeggio for woodwind with which it begins and the violent energy of its climax built

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upon this same arpeggio many things happen, including a soft passage for horns of great expressiveness and a wailing theme for clarinets afterwards transferred to the strings. It is a piece which most shows the untruth of all assertions, that this music is without form or incapable of analysis." Dr. Hull, speaking of Mr. Robin H. Legge's likening this piece to Wagner's "Walküren Ritt," says: "Whilst Wagner's flying creatures are things of flesh and blood, Schönberg's storming elements have the blenching terrors of indefinable phantoms plunging into fierce conflicts filled with nerve-shattering impacts. We are accustomed to associate Peripateticism with the Aristotelian doctrines. but here one must read it more in the sense of the dénouement of the plot. The piece opens with a figure typical of crude elemental strength."

V. "Das obligato Recitativ" (The Obbligato Recitative), a moving eighth note. Here is Schönberg's conception of a long, sustained melody: "Now one, now another instrument represents the Hauptstimme (the leading voice) to which the others are temporarily subordinated." Dr. Hull, confessing that the piece is a "hideous nightmare," asks: "Have such things a place in art? Apparently these manifestations seem always likely to occur. If Isaiah and John of Patmos had their visions of the forces of good and evil, so likewise had Leonardo da Vinci and apparently so has Schönberg."

Mrs. Newmarch in her notes to the London programme says that Schönberg's creed is "the creed of that school of painters who call themselves Futurists, and those who have seen their pictures will inevitably compare these recent manifestations of the two arts. To them it will seem quite natural to discover that Schönberg is also a painter,



and it is claimed that his imaginative Leaus, which he describes as 'visions,' represent, like his music, only the things that are essential and necessary to the expression of himself."

But according to a reporter of the *Daily Chronicle* (London) Schönberg does not call himself a Futurist. "'I simply write naturally. My music is the outcome of my personal feeling. Rules in musical art merely hamper expression, and I consider that one should give absolute freedom to one's ideas. People will not think there is anything extraordinary or unintelligible in my music as soon as they are more familiar with it in the course of time.'

"Discussing his work, Herr Schönberg pointed out that his melodies and his harmonies were more 'concentrated' than in the case of the older composers, and his music was perhaps more difficult of comprehension than that of others because he passes on from idea to idea, according as his inspiration directs, instead of returning, in the conventional manner of composition, to certain central themes and subjects.

"Herr Schönberg also mentioned that he wrote his music to a definite mental scheme, translated into tone, as viewed by him. However, he does not wish the public to take this into account, but simply to listen to his works purely as music, for its own sake.

"Since his sensational pianoforte and orchestral pieces were written Herr Schönberg has lately devoted his attention to dramatic work. He has written a 'monodrama,' which has only one character, that of a woman who finds the dead body of her lover under a tree. The subject is treated in such a manner as purposely to leave the audience in doubt as to whether it is all an illusion or not. Then he has done two other plays into music, in one of which he has tried the experiment of a transition from ordinary speech into music without any perceptible break. In fact, he is endeavoring to find a medium which is half-way between the two—speech with no definite tone or pitch and musical utterance."

* *

Schönberg lived in Vienna until in December, 1901, when he went to Berlin, where for a time he taught composition at the Stern Conservatory and was musical director at Wolzogen's Bunten Theater. He is

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practically self-taught, though he has consulted from time to time with Alexander von Zemlinsky,* his brother-in-law from 1901. In 1903 he returned to Vienna and soon had many pupils. In 1910 he was appointed professor of composition at the K. K. Akademie für Musik und darstellende Kunst, but he said in Berlin that he would not accept the position. A book about him as composer, teacher, painter, "Arnold Schönberg," with reproductions of some of his pictures, was published at Munich in 1912. It was written by his pupils, Alban Berg, Paris von Gütersloh, K. Horwitz, Heinrich I. Jalowetz, W. Kandinsky, Paul Königer, Karl Linke, Robert Neumann, Erwin Stein, Ant. von Webern and Egon Wellesz.

Schönberg's chief compositions are as follows:—

Op. 1, Dank and Abschied, songs for baritone and piano; Op. 2, Erwartung, Schenk' mir deinen gold'nem Kamm, Erhebung, Waldsonne, for voice and piano; Op. 3, Wie Georg von Frundsberg, Die Aufgeregten, Warnung, Hochzeitslied, Geübtes Herz, Freihold, for voice and piano (1898–1900).

Op. 4, Sextet for strings, "Verklärte Nacht" (1899).

Op. 5, "Pelleas und Melisande" symphonic poem (after Maeterlinck) composed

in Berlin (1902). Performed for the first time in Vienna, January, 1905.
Gurre-Lieder (after J. P. Jacobsen, for solo voices, chorus, orchestra (1900).
Part I., with piano, performed at Vienna in January, 1910. The work calls for three male choruses, a mixed chorus, a speaking voice, five solo singers, organ, orchestra of 140, including chimes, calls, gongs, and a huge iron chain. Performed in Vienna. February 23, 1913.

Op. 6, Traumleben, Alles, Mächenlied, Verlassen, Ghasel, Am Wegrand, Lock-

ung, Der Wanderer, for voice and pianoforte (about 1905).

Op. 7, String quartet, D minor (1905).
Op. 8, Natur, Das Wappenschild, Sehnsucht, "Nie ward ich, Herrin, müd',"
"Voll jener Süsse," "Wenn Vöglein Klagen"—the last three from Petrarch, for voice and orchestra (1904).

Op. q. Kammer Symphonie (1906). First performed in Vienna by Rosé Quartet

and wind instruments players of Court Opera.

Two ballads for voice and pianoforte (1907).

Friede auf Erden, mixed chorus a cappella (1908). Performed in December,

1911, in Vienna.

Op. 10, String Quartet No. 2, F-sharp minor, third and fourth movements with a singer (1908). First performed at a Rosé Quartet concert. Fifteen songs (after Stefan George (1908)).

Op. 11, Three pianoforte pieces.

*Alexander von Zemlinsky was born at Vienna, October 4, 1872. A pupil of Anton Door, pianoforte, and at the Conservatorium, Kren, Robert Fuchs and J. J. Fuchs in composition, he was appointed first conductor of the Court Opera in Vienna in 1906, and in 1909 first conductor at the Court Opera at Mannheim. His works include a prize opera "Sarema" (Munich, 1897), an opera "Es war ein Mal," (Vienna, 1900); orchestral suite, quintet, violin suite, many pianoforte pieces.



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Monodrama "Erwartung," text by Elsa Pappenheim (1909). Die Glüchliche Hand," drama with music (1910).

Six pianoforte pieces (1911).

Op. 21, "Lieder des Pierrot Lunaire" (21 songs by Albert Giraud, German by Otto Erich Hartleben, for speaking voice, pianoforte, flute, piccolo, clarinet, bass clarinet, violin, viola, violoncello). Performed at Berlin in October, 1912, Albertine Zehme, reciter; performed at Leipsic in the same month.

It is said that Schönberg has been composing a mimidrama based on Balzac's

"Séraphita."

Schönberg's quartet, D minor, Op. 7, was played in Boston by the Flonzaley Quartet, January 29, 1914. There was a performance in private at Fenway Court before the one in public.

To a correspondent of Musical America (New York, November 23, 1912) Schönberg said in Berlin:-

"Ja, ich bin o Wiener! It's true, I lived a short time in München, but Vienna is my home. It is there that I came to know that musical saint. Gustav Mahler. He it was who encouraged and guided me. In the pure atmosphere of his immortal creations I received my greatest inspirations and the incentive to work.

"Ja, mein Gott! Warum soll ich mich immer um diese dummen Kritiker bekümmern?" he continued.

"Why should I be depressed by their criticism? It is true that the rough treatment I received at their hands upon the appearance of my early works dampened my ardor considerably. But one becomes hardened to that sort of thing when it is continued year after year. And now I pay no more attention to it than I would to a thoughtless boy, who might for no reason whatever take a notion to shout bad names at me as I walked through the Gasse. I should be as likely

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to waste my breath upon him as I should upon a stone in my path from which I expected to get satisfaction because it had injured my foot. Sie schimpfen und schimpfen! And they will continue to excite themselves about me for a long time to come, I expect. But have you ever noticed that not one of them has yet been able to explain why my language or mode of expression is not just as legitimate as theirs? Because they cannot decipher my idiom they condemn me. Ja, mein lieber Freund, was it not exactly so with Mahler? I can only reiterate what I said of his critics at the time of his death: 'How will they defend themselves against the charge that they were responsible for robbing one of the greatest tone-poets of all times of his faith in his own works?' That caused him to say in one of his bitter moments: 'It seems that I have erred.' Even the best of them in whom there is still so much that is unclean, found it impossible to breathe in that loftiest region of purity in which Mahler dwelt while yet on earth. Yes, in the pure air of Mahler's doctrines there is to be found the faith that elevates and ennobles. Here in believing in the immortality of his works a composer reveals his faith in an eternal spirit. I do not know if this spirit is immortal, but I believe it is. And I furthermore know that people, the most exalted people, like Beethoven and Mahler, will continue to believe in the immortality of the spirit just as long as they themselves continue to add vigor and life to that faith."

(Born at Cologne, January 6, 1838; now living at Friedenau, Berlin.)

"Das Feuerkreuz," based on an incident in Sir Walter Scott's "Lady of the Lake," for solo voices, chorus, and orchestra (organ ad libitum), poem by Heinrich Bulthaupt, music by Max Bruch, was first sketched by the composer in 1874 at Bonn. It was completed

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at Breslau in 1888. The first performance was at Breslau on February 26, 1889, by the Breslau Sing-Akademie, to which the cantata is dedicated. The solo singers were Miss Pia von Sicherer, soprano; K. Scheidemantel, baritone; Kühn, bass. The composer conducted. The cantata was published in 1889.

The cantata contains this preface: "Long after the introduction of Christianity, and down to the early Middle Ages, there still survived in the Highlands of Scotland a singular heathen custom. When one Gau (Clan) declared war upon another, the chief with solemn ceremonies consecrated the so-called 'Cross of Fire.' A cross of yew was set on fire at an altar and quenched in the blood of a sacrificed goat; it was then given to a messenger of noble birth, whose duty it was to carry it as quickly as possible to the next post and there hand it to a second messenger. The latter must also be a noble, and he must then carry it on without delay to a third, and so on. Thus the Cross of Fire went the round of the whole country, in the shortest possible time, as a signal of war. It rallied to the flag every man-at-arms who saw it, and responded to the call of battle. The present poem is founded on this custom, which Sir Walter Scott made use of in his 'Lady of the Lake.'"*

In Bulthaupt's poem, Norman and Mary are about to be wedded in a mountain chapel. Norman receives the fiery cross as the ceremony is about to begin. In the "Ave Maria" (No. 6), the deserted bride pours out her emotions.

The following translation into English is by Henry G. Chapman.† Adagio ma non troppo, D minor, 2-4:

Ave Maria, Virgin Queen! Ave Maria!
O come to me when night is dark,
On tender feet with light surrounded,
Thou that so oft a gentle balm
Has pour'd upon my heart sore wounded.
The storm is raging without on the lea,
O come, bring thou some light to me.
Maria, I'm but a reed, wind-shaken:
Help me, forsaken!
Ave Maria, Virgin Queen! Ave Maria, Ave Maria!

*See Scott's poem: Canto Third.-ED.

† The translation is published here through the courtesy of G. Schirmer, New York.

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Where art thou, my lov'd one, In terrors of darkness? Who spreads thee the couch thy refreshment demands? Who covers thee gently with loving hands? When comes the day, Who guards thee in the heat of the fray? Arrows, bolts, and lances are flying!

Alla breve ma non troppo, 2-2:

Woe's me! Spent and dying, On our warriors' outermost wall, The horrors fall! They're charging again! Saviour of man! Norman! He sinks, he's slain.

Tempo I., D major, 2-2:

Ave Maria, Virgin Queen! Ave Maria! If o'er the stormy sea thou fare, It stills the wildest waves to meet thee! Thou smilest, and from rock to thorn Sweet summer flow'rs spring up to greet thee. For we are naught, with all our pow'r! Be thou our help in danger's hour! Those thou lov'st from injury guard thou, For gracious art thou! Ave Maria, Virgin Queen! Ave Maria! Ave, Ave!

"The Cross of Fire" was performed in Boston at a concert of the People's Choral Union, Frederick W. Wodell conductor, January 26, 1913. The solo singers were Edna S. Dunham, Horatio Connell, Charles McIlvain.

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Symphony in G major, "The Surprise" (B. & H. No. 6).

JOSEF HAYDN

(Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809.)

This symphony, known as "The Surprise" and in Germany as the symphony "with the drum-stroke," is the third of the twelve Salomon symphonies as arranged in the order of their appearance in the catalogue of the Philharmonic Society (London). It is numbered 42 in Sieber's edition; 36 in the Conservatory of Paris Library; 6 in Breitkopf and Härtel's edition; 3 in Bote and Bock's; 140 in Wotquenne's Catalogue; 4 in Peters.

Composed in 1791, this symphony was performed for the first time on March 23, 1792, at the sixth Salomon concert in London. It pleased immediately and greatly. *The Oracle* characterized the second movement as one of Haydn's happiest inventions, and likened "the surprise"—which is occasioned by the sudden orchestral crashes in the Andante—to a shepherdess, lulled by the sound of a distant waterfall, awakened suddenly from sleep and frightened by the unexpected discharge of a musket

Griesinger, in his Life of Haydn (1810), contradicts the story that Haydn introduced these crashes to arouse the English women from sleep. Haydn also contradicted it, and said it was his intention only to surprise the audience by something new. "The first allegro of my symphony was received with countless 'Bravo's,' but enthusiasm rose to its highest pitch after the Andante with the drum stroke. 'Ancoral ancoral' was cried out on all sides, and Pleyel himself complimented me on my idea." On the other hand, Gyrowetz, in his Autobiography, p. 59 (1848), said that he visited Haydn just after he had composed the Andante, and Haydn was so pleased with it that he played it to him on the piano, and, sure of his success, said with a roguish laugh:



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—New York Tribune.

Mr. Spooner, the young tenor, possesses a voice of unusually beautiful quality, wide range and sufficient power. He has a manly and ingratiating presence, obvious musical feeling, and the necessary mechanical equipment of a singer.—Boston Globe.

Mr. Spooner is a delightful and rare tenor, and charmed the audience with his artistic program.—Washington Herald.

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The symphony is scored for two flutes, two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings.

The first movement opens with a slow and short introduction, Adagio cantabile, G major, 3-4. A melodious phrase for wood-wind and horns alternates with chromatic developments in the strings. The main body of the movement is Vivace assai, G major, 6-8. The first section of the first theme is given out piano by the strings, and the second section follows immediately, forte, for full orchestra. This theme is developed at unusual length. The second and playful theme is in D major. A side theme is more developed than the second, and ends the first part of the movement with passage-work. The free fantasia is short. The third part is much like the first. The second and side themes are now in the tonic. There is no coda.

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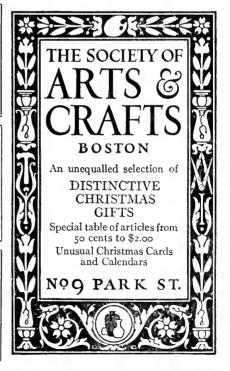
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II. Andante, C major, 2-4. The theme was used by Haydn in his "Seasons" (1801) in Simon's air, where the plowman whistles a tune:—

With eagerness the husbandman His tilling work begins; In furrows long he whistling walks And tunes a wonted lay.

(This wretched version of the German was published in the original edition of the full score (1802–1803), for it was found impossible to use Thomson's original poem with the German text. The later translations—as the one beginning "With joy th' impatient Husbandman"—make no allusion to the farmer's "whistling...a wonted lay." In this air from "The Seasons" the piccolo represents the husbandman's whistling; the "wonted lay"—the theme of this Andante in the "Surprise" Symphony—is not in the voice part, but it is heard now and then in the accompaniment, as a counter-theme.)

The strings give out this theme piano and pianissimo; after each period the full orchestra comes in with a crash on a fortissimo chord.* Variations of the theme follow: (1) melody, forte, in second violins and violas; (2) C minor ff, with modulation to E-flat major; (3) E-flat major, melody at first for oboe, then for violins, with pretty passages for flute and oboe; (4) full orchestra ff, then piano with the melody changed. There is again a fortissimo with a fermata, and it seems as though a fifth variation would begin piano, but the melody apparently escapes, and the movement ends pp.

- III. Menuetto: Allegro molto, G major, 3-4. The trio is in the tonic.
- IV. Allegro di molto, G major, 2-4. This finale is a rondo on two chief themes, interspersed with subsidiary passage-work.

Haydn's name began to be mentioned in England in 1765, and sym-

*W. F. Apthorp said that, when Julien visited Boston with his famous orchestra in 1853-54, he chose this movement as one of his battle horses. "To make the 'surprise' still more surprising, he added an enormous bass-drum, the largest, I believe, ever seen in this country up to the time."

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phonies by him were played in concerts given by J. C. Bach, Abel, and others in the seventies. Lord Abingdon tried in 1783 to persuade Haydn to take the direction of the Professional Concerts which had just been founded. Gallini asked him his terms for an opera. Salomon, violinist, conductor, manager, sent a music publisher, one Bland -an auspicious name-to coax him to London, but Haydn was loath to leave Prince Esterhazy. Prince Nicolaus died in 1790, and his successor, Prince Anton, who did not care for music, dismissed the orchestra at Esterház, and kept only a brass band; but he added four hundred gulden to the annual pension of one thousand gulden bequeathed to Haydn by Prince Nicolaus. Haydn then made Vienna his home. And one day, when he was at work in his house, the "Hamberger" house in which Beethoven also once lived, a man appeared, and said: "I am Salomon, and I come from London to take you back with me. We will agree on the job to-morrow." Haydn was intensely amused by the use of the word "job." The contract for one season was as follows: Haydn should receive three hundred pounds for an opera written for the manager Gallini, three hundred pounds for six symphonies, and two hundred pounds for the copyright, two hundred pounds for twenty new compositions to be produced in as many concerts under Haydn's direction, two hundred pounds as guarantee for a benefit concert. Salomon deposited five thousand gulden with the bankers, Fries & Company, as a pledge of good faith. Haydn had five hundred gulden ready for travelling expenses, and he borrowed four hundred and fifty more from his prince.

This Johann Peter Salomon was born at Bonn in 1745. His family lived in the house in which Beethoven was born. When he was only thirteen he was a paid member of the Elector Clement August's orchestra. He travelled as a virtuoso, settled in Berlin as a concert-master to Prince Heinrich of Prussia, and worked valiantly for Haydn and his music against the opposition of Quanz, Graun, Kirnberger, who looked upon Haydn as a revolutionary. Prince Heinrich gave up his orchestra; and Salomon, after a short but triumphant visit to Paris, settled in London in 1781. There he prospered as player, manager, leader, until in 1815, on November 25, he died in his own house, as the result of a



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fall from his horse* in August of that year. He was buried in the cloister of Westminster Abbey. William Gardiner described him as "a finished performer; his style was not bold enough for the orchestra, but it was exquisite in a quartet. He was also a scholar and a gentleman, no man having been admitted more into the society of kings and princes for his companionable qualities. . . . Mr. Salomon's violin was the celebrated one that belonged to Corelli, with his name elegantly embossed in large capital letters on the ribs." Gardiner, by the way, in 1804 forwarded to Haydn through Salomon, as a return for the "many hours of delight" afforded him by Haydn's compositions, "six pairs of cotton stockings, in which is worked that immortal air, 'God preserve the Emperor Francis,' with a few other quotations." Among these other quotations were "My mother bids me bind my hair" and "the bass solo of 'The Leviathan.'" The stockings were wrought in Gardiner's factory. In the last years Salomon was accused of avarice, that "good, old-gentlemanly vice," but during the greater part of his life he was generous to extravagance.

The first of the Salomon-Haydn concerts was given March 11, 1791, at the Hanover Square rooms. Haydn, as was the custom, "presided at the harpsichord"; Salomon stood as leader of the orchestra. The symphony was in D major, No. 2, of the London list of twelve. The Adagio was repeated, an unusual occurrence, but the cities preferred

the first movement.

The orchestra was thus composed: twelve to sixteen violins, four violas, three 'cellos, four double-basses, flute, oboe, bassoon, horns,

trumpets, drums-in all about forty players.

Haydn left London toward the end of June, 1792. Salomon invited him again to write six new symphonies. Haydn arrived in London, February 4, 1794, and did not leave England until August 15, 1795. The orchestra at the opera concerts in the grand new concert-hall of the King's Theatre was made up of sixty players. Haydn's engagement was again a profitable one. He made by concerts, lessons, symphonies, etc., twelve hundred pounds. He was honored in many ways by the king, the queen, and the nobility. He was twenty-six times at Carlton House, where the Prince of Wales had a concert-room; and, after he had waited long for his pay, he sent a bill from Vienna for one hundred guineas, which Parliament promptly settled.

*Beethoven had written a long letter to him on June 1st of that year with reference to the publication of some of his works in England. Hearing of his death he wrote to Ferdinand Ries, expressing his grief, "as he was a noble man whom I remember from my childhood."

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SATURDAY EVENING, DECEMBER 26, at 8 o'clock

PROGRAMME

César Franck		Chorale in A minor for organ alone
Fritz Volbach		Symphony in B minor
J. S. Bach .		Shepherds' Music from the "Christmas Oratorio"
Liszt	•	March of the Three Holy Kings from "Christus"
Weber		Overture to "Der Freischütz"

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The price of seats, previous to the public sale, will be \$2.50, \$2.00, and \$1.50; Boxes, seating six, will be \$40., \$35., \$30. Mail orders will be received now, and, until April 1st, will be filled at above prices in the order of their receipt. After April 1st the unsold seats will be offered to the General Public at \$3., \$2.50, and \$2.

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SONG RECITAL

BY

Mme.

Schumann-Heink

KATHARINE HOFFMANN, Accompanist

PROGRAMME

				1						
a.	"Mitrane," aria	-	-	-	-	-	-	-	- Ros	si
	"Ach ich habe sie		oren'	' from	"Ori	PHEU	S AND	Eur	idice" Gluc	k
	"Mignon," aria		-	- ·	-	-	-	-	- Thoma	
d.	"Ah! mon fils" f	rom	"LE	Propi	HET"	-	-	-	Meyerbee	эr
				2	2					
a.	Du bist die Ruh	-	-	-	-	-	-	-	}	
b.	Die Forelle -	-	-	-	-	-	-	-		
с.	Der Wanderer	-	-	_	-	-	-	-	Schuber	rt
d.	Der Erlkönig	-	-	-	_	-	-	-		
е.	Die Allmacht	-	-	-	-	-	-	-	J	
				3	i					
a.	Das Erkennen	-	-	-	-	_	-	-	- Löw	лe
b.	Mutter an der W	Viege	-	_	-	-	-	-	- Löw	re
с.	Die Drei Zigeune	er	-	-	-	-	-	-	- Lisz	zt
d.	Träume -	-	_	-	-	_	-	-	- Wagne	er
е.	Sapphische Ode	-	_	_	-	-	-	-	- Brahm	ıs
	Staendchen	-	-	-	-	-	-	_	- Brahm	ıs
	Wiegenlied -	-	_	-	-	-	-	-	- Brahm	ıs
f.	Heimweh -	-	-	-	-	-	-	-	Hugo Wo	lf
g.	An Irish Folk So	ong	_	-	-	-	-		Arthur Foot	æ

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The programme of the concert will be announced shortly.

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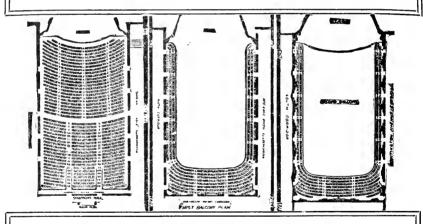
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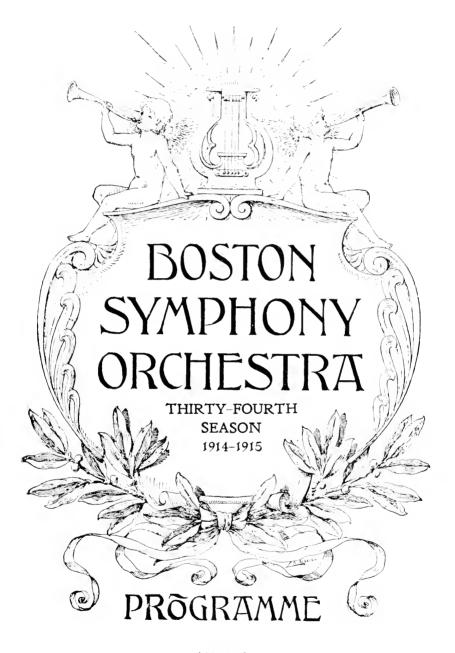
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WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE



FRIDAY AFTERNOON, DECEMBER 25
AT 2.30 O'CLOCK

SATURDAY EVENING, DECEMBER 26 AT 8.00 O'CLOCK

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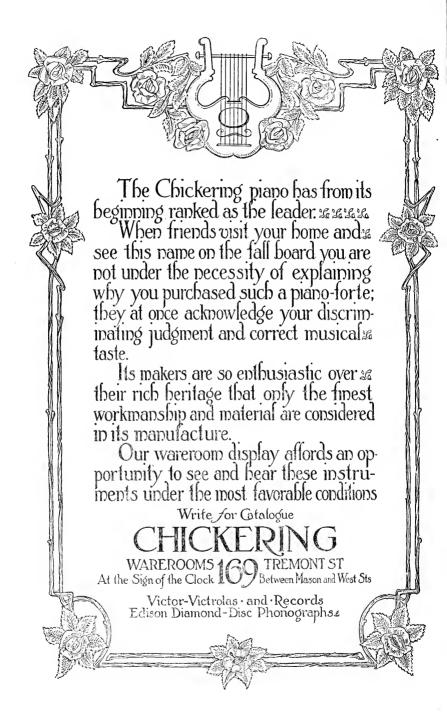
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FRIDAY AFTERNOON, DECEMBER 25, at 2.30 o'clock SATURDAY EVENING, DECEMBER 26, at 8.00 o'clock

Programme

César Franck Chorale in A minor, for organ alone
Volbach I. Lebhaft und trotzig (Lively and defiant). II. Presto. III. Adagio molto. IV. Mächtig, feierlich (mighty, solemn); Lebhaft, bestimmt (Lively, decided).
J. S. Bach . Symphony (Shepherds' Music) from the Christmas Oratorio
Liszt . March of the Three Holy Kings, from the Oratorio, "Christus"
Weber Overture to the opera, "Der Freischütz"

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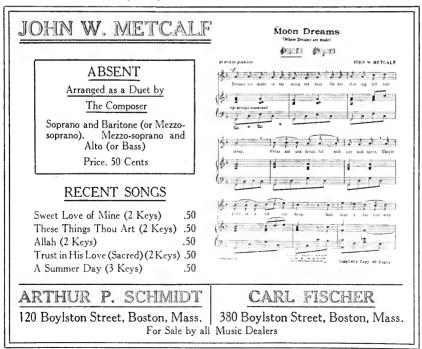
Though prepared for "young people" this book will be found interesting by all who do not care to study the longer histories, dictionaries. It gives, in necessarily condensed form, valuable information. and is written in an easy colloquial style, free from technicalities. For this new edition much material has been added as was needed to indicate the trend of latter-day composition, and the biographies of the great masters have been supplemented by sketches of modern composers who have earned a universal reputation.

Mr. John Patten Marshall was born at Rockport, Mass., on January 9, 1877. He began his life as an organist in the Congregational church at Rockport, when he was twelve years old. He took organ lessons of Howard M. Dow of Boston in 1890–91. In 1895 he came to Boston, and studied the piano with E. A. MacDowell and B. J. Lang, harmony and composition with Homer A. Norris and G. W. Chadwick, and at a later date the organ with Wallace Goodrich. Since 1903 he has been Professor of Music at Boston University. In 1910 he succeeded Arthur Foote as organist of the First Church (Marlborough and Berkeley Streets), Boston. He was Director of Music in the Middlesex School, Concord, 1902–11. Since 1909 he has been the organist of the Boston Symphony Orchestra. On December 28, 1912, he played Bach's Toccata in D minor (Peters Ed. Vol. IV. No. 4), at a concert of the orchestra.

CHORALE IN A MINOR FOR GRAND ORGAN. CÉSAR AUGUSTE FRANCK (Born at Liége, Belgium, December 10, 1822; died at Paris, November 8, 1890.)

Three Chorales* for grand organ, No. 1 in E major, No. 2 in B minor, No. 3 in A minor, were composed by Franck in 1890. According to the published copies, the first was dedicated to Eugène Gigout; the

*It is possible that this neuter form "Chorale" for (cantus) the masculine "Choralis" is a corrupted reading. It may be referred back to "canticum" or "libellum chorale"; or, better yet, to the Middle Age "Choraula" or "Corola" (old French "Corole"), which was applied to the performance on strings of the singer of dance tunes, then to the song that was sung, and finally to the song-book itself. See L. Dieffenbach's supplement to Du Cange's "Glossarium." In English the form "chorale" appears. Dr. Murray says of this form: "Apparently the 'e' has been added to indicate stress on the second syllable (cf. locale, morale); it is often mistaken to mean a separate syllable."



second to August Durand; the third to Augusta Holmès. These dedications are also found in the catalogue of Franck's works appended to Vincent d'Indy's "César Franck" (Paris, 1906); but in the translation by Mrs. Rosa Newmarch of this biography (London, 1910) this footnote appears to the chapter on the three organ chorales: "Franck dedicated these three chorales to MM. Al. Guilemont (sic), Th. Dubois, and E. Gigout. It is by mistake that other names appear on the published edition."

Vincent d'Indy, in Mrs. Newmarch's translation, says of these chorales: "In the present day, when every one has had a chance of hearing Bach's Passions and Cantatas, we cannot fail to know—if we have listened to them with attention—what constitutes the theme of a Chorale: the exposition of a series of short musical periods, separated by intervals of silence, the sequence of which forms a complete melodic phrase. This form, the outcome of Gregorian music, in which it blossomed out into free rhythms, became at the time of the so-called Renaissance the typical, collective choral music of the Protestant Reformation. But how greatly it lost in æsthetic value by its restriction within harmonic formulæ, instead of the free, expansive, Gregorian melody! The Chorale, which after a short time came to be merely a song, was saved as regards its musical form by J. S. Bach, who, recapturing and raising to the height of his own genius the methods of the Catholic organists, created a new kind of Chorale variation for the organ, a discovery which should have borne fruit, but by which, apparently, only Beethoven and Franck knew how to profit."

Compare with this statement the opinion expressed in the article "Choral" in d'Ortigue's "Dictionnaire de Plain-Chant et de Musique d'Église" (Paris, 1853). "The choral is properly a motet in the common tongue. It is clear that Protestantism has thus appropriated to itself a song belonging to the Catholic church; yet it is only justice to recognize the fact that the German Lutherans have given to this song a gravity, a majesty, a lyric and biblical appearance generally unknown to our composers of religious music."

D'Indy, analyzing the first Chorale,—the three are conceived in the "great variation" form,—pointing out how the exposition of the one in E major is a lied in seven modulating periods, of which the seventh seems to be superadded, but gradually becomes the dominating personality that suppresses all the others, says that Franck tried to explain this triumph to his pupils "in words which we could not grasp, because we did not know the work at that time. 'You will see the real Chorale,' he used to say. 'It is not the Chorale; it is something that grows out of the work.'"

Camille Mauclair says of Franck's "evangelical mysticism": "No one else has that faculty of suave and sensuous mysticism, that unique

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charm, that serene plentiude of fervor, that purity of soaring melody, above all, that power of joy which springs from a religious effusion, that radiant whiteness resulting from a harmony at once ingenuous and ecstatic. Undoubtedly the Organ Chorales and pianoforte works are of powerful construction and have the magnificent rectitude which proceeds directly from Bach. But Bach is formidable; he thunders, he has the robust faith of the Middle Ages, his rhythm is colossal. Franck is enamored of gentleness and consolation, and his music rolls into the soul in long waves, as on the slack of a moonlit tide. It is tenderness itself; divine tenderness borrowing the humble smile of humanity." He describes the purity that is the principal feature of his inspiration as "neither dry nor severe, but smiling, loving, and gentle, like a Correggio seen against a decorative background by Puvis de Chavannes."

César Franck's first position as organist in Paris was at Notre Dame de Lorette. He was then appointed to the parish of Saint Jean-Saint François au Marais. In 1858 he was chapel-master of Sainte Clotilde, and in 1859 obtained the position of organist at Sainte Clotilde, which he kept until his death. He was professor of the organ at the Paris Conservatory, 1872-90. His compositions for the grand organ, with dates of composition, are as follows:—

1858. Andantino.

1859. Trois Antiènnes.

1860-62. Six pièces: Fantaisie in C major; Grand Pièce symphonique; Prelude, Fugue et Variation; Pastorale; Prière; Final.

1863. 44 petites Pièces for organ or harmonium, not published until 1900, and then under the title "Pièces posthumes."

1878. Trois pièces: Fantaisie in A; Cantabile; Pièce heroique.

1889. Andantino.

1889. Préludes et prières de Ch. V. Alkan, selected and arranged in three books for the organ.

1890. Trois Chorals.

"L'organiste," 59 pieces for the harmonium (1889–90), may be played on the organ.

The Chorale in B minor was played by Mr. Wallace Goodrich at his recital in Symphony Hall, October 25, 1900; the Chorale in E major at his recital on March 28, 1901.



SYMPHONY IN B MINOR, Op. 33 FRITZ VOLBACH

(Born at Wipperfürth (Rhineland), December 17, 1861; now living at Tübingen.)

This symphony dedicated to Ernst Ludwig, Grand Duke of Hesse, was performed on June 5, 1909, at the Forty-fifth Festival of the Allgemeine Deutsche Verein held at Stuttgart. The sympliony was performed in Berlin at the second concert of the Blüthner Orchestra in October, 1909.

The Philadelphia Orchestra gave performances of the symphony in Philadelphia on January 28, 29, 1910.

These instruments are called for by the score: three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double bassoon, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, triangle, harp, organ (ad lib. in the fourth movement), and the usual strings.

Lebhaft und trotzig (in a lively and defiant manner), B minor, 3-4. In the third measure a vehement motive (bassoons and lower strings) ascends. It has for a counter-theme a descending phrase which finally dominates and leads to the song-motive (English horn), a graceful melody not without a tinge of melancholy. There is an episode for horns over tremulous strings. The second theme returns with the third answering it. There is a wild working-out section.



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II. Presto, G minor, 3-4. The scherzo has a sturdy movement. The trio, "a little quieter," is in dancing vein, with dialogue of woodwind instruments and strings, with a moment of melodious sentiment.

III. Adagio molto, F-sharp major, 4-4. The opening of the Adagio has romantic spirit. The oboe has a simple and expressive melody with counterpoint for the clarinet. The mood is interrupted by storm and passion. A descending phrase from the climax of the first movement is prominent in minor. Phrases that grow out of former material bring the return of the first melody with climax in the major.

IV. Mächtig, feierlich, 4-2. Trombones and tuba (trumpets added) intone the "Hallelujah" quoted by the composer. This chant calls to mind an impressive phrase of the Adagio. Strings and organ answer with a repetition of the motive in the wood-wind. The chant becomes a full hymn with interludes. This hymn is introductory to the Finale, Lebhaft und bestimmt (lively and decided), B major, 4-4. Clarinet and second violins give out a theme followed by a quicker phrase that is derived from the chant. Horns have the hymn in harmony. To them other brass instruments are joined. The mood becomes pathetic. There is a reminder of the answer to the expressive

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second theme of the first movement. The energetic motive and the pathetic mood are in dramatic contrast until "slowly and very quietly" the organ and the harp begin the lymn, with intermediate measures for solo violin answered by the oboe. The hymn is now in full harmony and in antiphonal groups until the voices unite led by the organ. The energetic figure comes in again, leads to a phrase of the hymn and the sonorous Amen.

Saint Isidore of Seville says in "Ecclesiastical Offices": "To sing

praises, that is, 'Alleluia' is a song of the Hebrews. The word means 'Praise of God.' The apostle Saint John in the 'Apocalypse' relates that, by a revelation of the Holy Spirit, he saw and heard the celestial host of angels singing 'Alleluia' with a voice as formidable as thunder. No one should then doubt that when this mystery of praise is celebrated with fitting faith and devotion, the angels join in it. 'Alleluia,' like 'Amen,' is never translated from the Hebrew into the Latin tongue; not that they are wholly untranslatable, but as the learned say, because their antiquity is respected on account of their holy authority."

Concerning the musical use of "Alleluia" in the Holy Catholic Church, "the war-cry of the church militant aspiring to become the church triumphant," see d'Ortigue's "Dictionnaire de Plain-Chant" (Paris, 1853) and Vincent d'Indy's "Cours de Composition Musicale,"

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vol. i. pp. 68-71 (Paris, s. d.). The latter says that the Alleluia's melodic line is almost only decorative and formulary. "There is a distinction between the vocalization of the word 'Alleluia' itself—a sort of folk refrain, issuing from the arts of movement or the dance—and the verset which follows and is always in more or less immediate correlation with the sense of the words. This verset is of the dramatic order, while the jubilant vocalization of the word 'Alleluia' is of purely symphonic essence."

* *

Volbach, whose father was a merchant, was for a time a student at the Cologne Conservatory of Music; but to complete his education, which had been interrupted, he studied philosophy at Heidelberg and Bonn Universities. In 1886 he entered the Royal Institute for Church Music in Berlin and studied composition with Eduard Grell. In 1887 he succeeded Franz Commer as teacher at the Royal Institute for Church Music and became conductor of the Akademische Liedertafel and the Klindworth Chorus. In 1891 he married Käthe Ginsberg. He was called in 1892 to Mayence, where he conducted the Liedertafel and the Damengesangverein. In 1907 he moved to Tübingen, having been appointed music director of the Academy.

He has conducted first performances of Chrysander's editions of oratorios by Handel, and in 1898 he conducted the Festival of the Allgemeine Deutsche Musikverein. He is known as virtuoso organist.

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In 1899 the University of Bonn gave him the degree of Dr. phil. for his dissertation on "The Practice of Handelian Performances." He has published an edition for voice and pianoforte of Berlioz's "Damnation of Faust."

Among his chief compositions are:-

"Die Kunst zu lieben," musical comedy, Düsseldorf, October 23, (1910).

"Ostern," symphonic poem for orchestra and organ, Op. 16 (1895).

"Vom Pagen und der Königstochter," four ballads for solo voices, chorus, and orchestra, Op. 18.

"Es waren zwei Königskinder," symphonic poem for orchestra, Op.

21 (1900).

Three songs for soprano: Morgen, Gesang in der Mondnacht, Frühlingslauten, Op. 23.

Quintet for pianoforte and wind instruments, Op. 24.

"Raffael," three mood pictures inspired by Raphael's pictures (1) Madonna di Foligno, (2) Madonna del Granduca, (3) Madonna di San Sisto, for chorus, orchestra, and organ, Op. 26.

"Alt Heidelberg, du feine," a spring poem for orchestra, Op. 29

(1904).

"Der Troubadour," ballad for male voices and orchestra, Op. 30.

"Am Siegfriedbrunnen," ballad for male voices and orchestra, Op. 31. "Die Nachtigall," song cycle for high voice, violin, violoncello, pianoforte, and harp (ad lib.), text by Paul Verlaine, Op. 35 (1910).

Quintet for pianoforte and strings, Op. 36 (1912).

"Reigen," for tenor solo, female chorus, and pianoforte.

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Volbach has written a biography of Handel (Berlin, 1898) also one of Beethoven; a treatise on the accompaniment of Gregorian song; analyses of works by Mozart, Verdi, Liszt, Berlioz, Wagner, Bossi, etc., for "Die Musikführer." With Arthur Hahn and Adolf Pochhammer he wrote a life and study of Liszt (Stuttgart, 1898). He is the author of "Deutsche Musik im 19 Jahrhundert" (1909) and "Die moderne Orchester" (1910).

"Raphael" (in English) was performed here by the Handel and Haydn Society, Mr. Mollenhauer conductor, February 19, 1905.

Symphony (Shepherds' Music) from the Christmas Oratorio. Johann Sebastian Bach

(Born at Eisenach, March 21, 1685; died at Leipsic, July 28, 1750.)

The "Weihnachtsoratorium" was composed at Leipsic in 1734. The text is from Luke ii. 1 and 3-21, Matthew ii. 1-12. It is divided into six sections for the three days of Christmas, New Year's Day, New Year's Sunday, and the festival of the Epiphany. Each division is a complete composition for one of six days, and thus the work was usually performed. "As the Christmas Oratorio was composed for a year when there was no Sunday after Christmas till after New Year's Day, in after times, so long as Bach lived, it could only be completely given in years when this occurred again,—three times, namely, 1739-40, 1744-45, 1745-46."

It is said that the first performance of the complete work after Bach's death was at Breslau in 1844.

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The Shepherds' Music is the first number of Part II. The following stands in Bach's own handwriting in the original manuscript:—

> Feria 2 Nativitatis Christ. "Und es waren Hirten in derselben Gegend" Sinfonia.

Also the original voice parts bear on the wrapper in Bach's handwriting:-

> Pars 2 Oratorii Tempore Nativitatis Christi Feria 2. "Und es waren Hirten in derselben," etc.

à 4 voici, 2 travers, 2 Hauth, d'amour, 2 Hauth, da Caccia, 2 violini, viola e continuo di Joh. Sebast. Bach.

In other words, the introduction was scored for two traverse flutes, two oboi d' amore, two oboi da caccia,* first and second violins, viola, organ, and continuo,†

Robert Franz (named Knauth, 1815-92) substituted two clarinets and two English horns for the obsolete oboi d' amore! and oboi da caccia, and added parts for two oboes, two bassoons, and two horns.

The introduction is an Andantino con moto in G major, 12-8, and consists in the free contrapuntal development of a single theme in Siciliana & rhythm.

* Oboe da caccia, one of the predecessors of the English horn.

† "Continuo," or "basso continuo," was a name given to the figured instrumental bass voice, which was introduced in Italy shortly before 1600. From this figured bass the modern accompaniment was gradually developed.—Hugo Riemann.

†Oboi d'amore have in recent years been constructed by Mahillon and others. Two were used in Boston on December 3, 1901, when Bach's Mass in B minor was sung by the Cecilia Society. There is a part for the oboe d'amore in Strauss's "Symphonia Domestica." The instrument is really a mezzo-soprano oboe, built a minor third below the standard instrument, but without the key extension for producing low B-flat. "It has a smooth calmness and serenity which fit it for the expression of simple tenderness and of devotional feeling

§ The Siciliana, or Siciliano, is an idyllic dance of Sicily frequently performed at weddings. It has been described as follows: "The peasants dance to a flute, or a tambourine with bells; those who are above the peasants in the social scale have an orchestra of two or three violins. Sometimes the music is furnished by a bagpipe or guitar. The ball is opened by a man who, taking his cap in hand, bows low to the woman; she then rises noisily and dances with all her might, the couple holding each other by means of a handkerchief. then rises noisily and dances with all her might, the couple holding each other by means of a handkerchet. After a time the man makes another profound bow and sits down, while the woman continues pirouetting by berself; then she walks round the room and chooses a partner, and so it goes on, man and woman alternately dancing and choosing. The married couples dance by themselves, until toward the end of the evening, when they all dance together.' It has also been described as a sort of passepied danced to a lively measure of 6-8. A dancing-master, Gawilkoski, about 1850, in Paris, gave the name of this dance to a form of waltz, and the dance was in fashion for a year or two. Walther, in his Musicalisches Lexicon (1732), classed the Siciliana as a canzonetta: "The Sicilian Canzonetten are after the manner of a gigue, 12-8 or 6-8."

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Parts I. and II. of the Christmas Oratorio were performed for the first time in Boston at the fourth Triennial Festival of the Handel and Haydn Society, May 17, 1877 (Miss Thursby, Miss Cary, Messrs. W. J. and J. F. Winch, solo singers, Mr. Zerrahn conductor).

In the Protestant churches at Leipsic there were in Bach's time survivals of the old Christmas drama. The manger was in the church; boys represented the angels and proclaimed the Saviour's birth; priests entered as shepherds and approached the manger; others asked the shepherds what they had seen there,—"Pastores, dicite"; the shepherds answered and sang a lullaby at the manger. Mary and Joseph were also impersonated, and Mary asked Joseph to help her rock the cradle. This was one of the customs which the Council wished to abolish in 1702. And in Bach's day there was probably a symbolic ceremony representing the angel's message: boys dressed as angels and divided into four choirs were placed in four parts of the church, and they sang the Christmas hymn, "Quem pastores laudavere," line for line, alternately. Furthermore, there were Christmas plays outside the church, and these plays were performed with the utmost simplicity and freedom.

It was the custom in Christmas plays for the shepherds watching by night to sing a Cantilena de laude pastorum. One of these songs began:—

Let us sing the shepherds' glory Who have been renowned in story,

just as in England there were songs in praise of certain handicrafts. In this song all the shepherds named in the Old Testament were enumerated.

"To be perfectly in sympathy with the instrumental symphony which opens the second part, we shall do well to imbue our minds with the sentiment on which the scene of the shepherds by night was based in the Christmas plays. A combination of opposite factors,—which presented no difficulties to the naïve minds of the people,—of the grace of the Eastern idyl with the severity of the starlit boreal winter's night, gave the fundamental feeling of this symphony."

Sir Hubert Parry notes that the one introductory movement which

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is not a chorus in this oratorio is the Pastoral Symphony in virtue of its dealing exclusively with the shepherds. "Bach must truly have rejoiced in shepherds and pastoral folk, for the thought of them always seems to set his mind welling with lovely tunes of a folk-song order which vividly suggest the shepherd's life. And the Pastoral Symphony is indeed a piece of poetic characterization of the first order. A certain element of uncouthness adds to the fascination, and the singular profusion of instruments with a rich reedy tone (the two oboi d' amore and two oboi da caccia) establishes the character of this portion of the oratorio with overwhelming emphasis."

MARCH OF THE THREE HOLY KINGS, FROM THE ORATORIO "CHRISTUS" FRANZ LISZT

(Born at Raiding, near Ödenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

Liszt's "Christus: Oratorio after the Text of Holy Scripture and the Catholic Liturgy, for solo voices, chorus, organ, and orchestra," has this motto: "Veritatem autem facientes in caritate, crescamus in illo per omnia, qui est caput Christus: Paulus, ad Ephesios 4, 15" ("But speaking the truth in love, may grow up into him in all things which is the head, even Christ: The Epistle of Paul the Apostle to the Ephesians,

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iv. 15"). There is on the same page a translation into German of these Latin words. In a letter to the Princess Carolyne Sayn-Wittgenstein dated April 29, 1872, at Weimar, Liszt wrote: "Yesterday morning the partner of Schubert at Leipsic brought me the first copies of the orchestral score and of the score for song and pianoforte of 'Christ.' This work bears the same motto as the several volumes of lectures by P. Felix with the general title, 'Le Progrès par le Christianisme.' I have translated the motto into German in this manner: 'Wahrheit wirkend in Liebe, lasset uns in Allem wachsen an Dem, der das Haupt ist Christus.' In French the translation is weaker."

"Christus" is in three parts: "Christmas Oratorio," "After Epiphany," "The Passion and Resurrection." Some insist that the work cannot be properly called an oratorio. Pohl describes it as "an artistic compilation of the Catholic cult, as grouped in the chief episodes in the story of the life and sufferings of Christ, or based on the fundamental articles of faith." Although there are hymns that proclaim the emotions of the Virgin Mother, Mary herself is not introduced in character. Christ rebukes his disciples on the Sea of Galilee, and utters his prayer in the Garden of Gethsemane. In each instance He is represented by a solo voice. With these exceptions there is no attempt at individualization.

Liszt himself said of the work, in a letter to the Princess dated Budapest, March 25, 1873: "If any one calls it banal, I find the term, which offends you, an affable concession. What is more banal than faith in our Lord Jesus Christ! Are not the manger and the cross the divine banalities of the poor and the sick in this world? Here I stop, and leave it to the expert and the powerful to go farther. The fact is, my poor music of 'Christus' seems not only banal but repugnant to a great personage whom the late Gozze [Count G. Maltheseritter], our rough friend, named Mr. von Spirit-of-the-Age, whose more or less legitimate wife is Mrs. Public Opinion. This sovereign household, if it designed to busy itself with such trifles, would say: 'Of what use is it to sing in Latin except in church, whither one scarcely goes unless he be summoned to some official ceremony? Who shall deliver us, no



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longer from the Greeks and Romans, but from Catholic tinsel, threadworn? The Abbé Liszt may kiss the slipper of the august prisoner of the Vatican or turn Trappist—but may be leave us in peace!' Happily, my skepticism of 1830—as you call it—gives me an easy digestion of many opinions that are contrary to mine. I do not pretend to conquer—but as long as honest opinions and professions are still free. I shall maintain mine with a tranquil conscience." Liszt wrote to her again from Budapest, November 11, 1873, after "Christus" had been performed there: "'Christ' has been criticised in a way that seems to me three-fourths eulogistic, for the chief reproach is that the work is Catholic. I answer to this that I have composed 'Christ' as He was taught to me by the curé of my village and the Catholic, apostolic, and Roman Church of the faithful—but that I should not know how nor should I wish to compose the Christ of David Strauss. . . . In my answer to the toast of Mgr. Haynald, after which the medal was given to me coram populo, I have in a way fulfilled your wish that I should declare myself the author of 'Christ,' by saying in substance: 'I thank God for having granted me a pious childhood. The same religious sentiments have inspired my compositions from the Mass of Gran to the work that you heard yesterday. Thus have I been able in all sincerity and simplicity to enter the Vatican, as you know,' etc."

The "Christmas Oratorio," the first part of "Christus," is thus divided:—

- I. Introduction: "Rorate coeli desuper," etc. (Isa. xlv. 8).
- II. Pastorale and Announcement of the Angel: "Angelus Domini ad pastores ait," Luc. ii. 10-12.
- III. "Stabat Mater Speciosa."
- IV. Shepherds' Song at the Manger.
- V. Adoration of the Magi, or the March of the Three Holy Kings.

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"The Beatitudes" (baritone solo and chorus), in Part II. of "Christus," was composed at Weimar in 1859.

Liszt sojourned for the second time in Rome from 1861 to 1869. His first sojourn there was in 1839, when his companion was the Countess d'Agoult. In September, 1862, his dearly loved daughter, Blandine Ollivier, died, the daughter who had inspired his first song, "Angiolin dal biondo crin'," the wife of the French journalist and statesman. Eugen Segnitz tells us that Liszt sought comfort in affliction by composing "Christus," which he hoped to complete by his birthday in 1863. Liszt wrote to Marie Lipsius from the monastery of Madonna del Rosario on Monte Mario, September 19, 1863: "Since my raison d'être in Rome consists of only one person, and since she goes little in society, I concentrate myself on certain fixed points of sentiment, study, and work. I completed last summer my oratorio 'Elisabeth,' and I am fairly under way with my oratorio 'Christ,' which I hope to finish before Easter." He wrote to her from the Vatican, May 1, 1865: "In a week I shall take up my musical work and go on with my oratorio 'Christ,' on which I was obliged to stop when I was half-way." The following year (1866) he wrote, June 8: "I shall go on with my 'Christ,' which I hope to complete toward Christmas, and I shall try to learn sufficient Latin and theology so that in eighteen months I can pass my examination for the subdeaconship."

He had written to the Princess from Löwenberg, September 16, 1864: "Yesterday I played to the Prince* [not, of course, the husband of Liszt's Carolyn] our 'Shepherds' and our 'Three Kings,' also the two 'Saint Francis' (Legends for pianoforte). Oh, when will the moment come that I shall again belong to myself—and can go on with our 'Christ' and finish it? I swear to you there is no other pleasure for me than that which you have given me for nearly three years by your serenity and gentleness of soul, your piety, your adorable anxiety for my true good, my sweet guardian angel!" In 1869 he wrote to her

*Prince Constantin von Hohenzollern-Hechingen, who maintained an orchestra at Löwenberg in Silesia.

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from Vienna that, if either one of his compositions was to be played in Rome, it should be "Christus" or his mass. In 1870 (October 13) he wrote from Sexard that he should go the next month to Budapest to prepare the Beethoven Festival and arrange for the rehearsals of Part I. of "Christus," "which will probably be performed in Christmas week." The Viennese were talking about a performance of this "Christmas" part. In May, 1871, he had almost arranged with Johann Herbeck, of Vienna, that this Part should be performed in Vienna between Christmas and Epiphany of the next winter. There was talk of a performance of the section "Stabat Mater Speciosa" by Riedel's society in a Leipsic church toward the end of June, 1871.

At last Liszt wrote to the Princess from Budapest, November 19, 1871: "Rubinstein and the Musikfreunde of Vienna accept my proposition to perform the first part of 'Christ' in Christmas week, and they name December 21. I'll send you Rubinstein's letter as soon as I answer—in the affirmative of course, except as regards my conducting, and in this I shall not yield; for a compliance of this kind would be a great fault on my part. Then, as I have always prayed, Rubinstein will direct 'Christ' at Vienna."*

* *

It would seem from these letters and from other information that Part I. and all of Part II. with the exception of "The Beatitudes" were

*Liszt wrote to Rubinstein from Wilhelmsthal, July 21, 1871: "Thank you for having thought of the oratorio 'Christus.' [Rubinstein was for that season the conductor of the concerts of the Gesellschaft der Musikfreunde in Vienna.] It is not an easy work. May it not seem too heavy to the public! My intention was to produce at first only the first part, 'Christmas' oratorio, towards Christmas this year." He wrote to him from Rome the first half of November, 1871: "Looking over the score, you will see that it presents scarcely any difficulty for performance; the instrumentation is very simple, and the chorus is employed only in two rather short numbers; the study of them will exact neither fatigue nor length of time. . . . As for the direction of the work, I renew my entreaty that you should take absolute charge of it. I shall be present at the last rehearsals, and, no matter what the chance may be of success or failure, I shall be grateful to you for this new proof of sympathy and for your manifest superiority, which no one knows to appreciate with more sincerity than your very devoted admirer and friend."



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composed in 1862-63, and Part III. in 1865-66. The work was completed in October, 1866.*

The "Beatitudes" (Part II.) was first performed in the Hauptund Stadtkirche, Weimar, on October 2, 1859, at a concert for the benefit of the Gustav Adolf Verein. The baritone was Feodor von Milde; J. G. Töpfer was the organist; the chorus came from the Montagsche Verein and the Kirchenchor. Karl Montag conducted from manu-The "Pater Noster" (Part II.) was first performed at Dessau in the Schlosskirche, May 25, 1865. The "Stabat Mater Speciosa" (Part I.) was first performed in the Franciscan church Ara Coeli in Rome. January 4, 1866. Davies, the regens chori, conducted. Part I. was first performed in the Dante Gallery, Rome, on July 6, 1867. Sgambati The next performance was at Vienna, December 31, The chorus was from the Gesellschaft der Musikfreunde. Rubinstein conducted and Bruckner was the organist. Liszt wrote from Vienna, January 1, 1872, that the work made a good impression on the majority of the performers and the hearers: "Rubinstein took much care in the direction. The 'Stabat Mater Speciosa,' which had been in a way massacred at Ara Coeli, † occasioned also here a little difficulty in keeping up to the pitch in the rehearsals. However, the singers liked the music, and the actual performance was almost satisfactory. . . . We shall read to-morrow and the day after to-morrow what sort of an ear 'criticism' heard the 'Christmas Oratorio.' . . . The managers of Musikfreunde ask me for the other parts of 'Christ' for the next year—and probably they will perform these parts in the Holy Week of 1873."

*On October 2, 1866, Liszt wrote to Franz Brendel: "My 'Christus' is, at last, since yesterday so far finished that I have now only got the revising, the copying, and the pianoforte score to do. It contains twelve musical numbers in all (of which the 'Seligheiten' and the 'Pater Noster' have been published by Kahnt), and takes about three hours to perform."

the about three hours to perform."

†At the performance in Rome, Liszt said to Gregorovius, who was present, "Church music! Church music!"

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Eduard Hanslick wrote a bitter article against the work. His article was republished in Hanslick's "Concerte, Componisten, und Virtuosen," pp. 41-47 (Berlin, 1886).

It appears from a letter written by Liszt to Mme. Jessie Laussot, May 24, 1867, that the "Beatitudes" and the "Pater Noster" had been performed not long before that date in Florence. He wrote to her, January 13, 1868: "As to the 'Beatitudes,' I wholly approve of your not having exhibited them a second time. You know, moreover, that I usually dissuade my friends from encumbering concert programmes with my compositions. For the little they have to lose they will not lose it by waiting. Let us then administer them in homœopathic doses—and rarely." Mme. Laussot, an English woman, later the wife of Dr. Karl Hillebrand, had established a music society in Florence, the Società Cherubini.*

From letters written to Mme. Laussot and to Eduard Liszt in 1867 it appears that "Christus" was rehearsed in Rome with the help of Sgambati. The performance was set for the early part of July of that year. In November, 1867, he wrote to E. Repos: "It is also in Germany (probably at Munich) that my oratorio, 'Le Christ,' will be first given; now, as it is important to me that the first complete performance (for the one in Rome on the occasion of the centenary of Saint Peter was only a tentative and partial one) should be as satisfactory as possible, I must be present at it."

Liszt wrote to the Cardinal Gustave de Hohenlohe from Budapest, December 20, 1871: "In a week I shall go to Vienna, to be present, December 31, at the performance of my Oratorio of Noël. This work

*She figured curiously in the life of Wagner, who, it seems, treated her shabbily. No wonder her husband wished to shoot Wagner. She was infatuated with him. See "My Life," by Wagner, vol. i. pp. 437–538.

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* *

On April 9, 1873, Liszt, then at Vienna, wrote to the Princess that the whole oratorio would be performed at Weimar, probably in June, with the aid of singing societies from Erfurt, Leipsic, and Jena. The performance took place on May 29, 1873, in the Stadtkirche. The composer conducted. The solo singers were Mmes. Rosalie von Milde and Bertha Dotter, Messrs. Borchers and Milde. The chorus was composed of singing societies of Weimar, Erfurt, and Jena. Sulze was the organist. Cuts were made, especially in Part I. Liszt wrote to the Princess, he was assured on every side that the work "made a deep impression on the audience." The Princess evidently had urged Liszt to invite the Catholic prelates to the performance. He wrote that he did not dare to run the risk, for the performance would be in a Protestant church.

It will be seen that Liszt was now eager to have the oratorio performed and now indifferent as to its fate. He wrote to Marie Lipsius, November 24, 1866: "I have at last really completed this oratorio after working on it for a couple of years—as for a performance, I have no idea when or where it will take place. Paris is hardly the place for oratorio; this sort of music is cultivated there very little, if at all.... To organize concerts, to seek means of producing my works, to accept the semi-kindnesses of certain propositions, are things absolutely interdicted to me.... 'Elisabeth' was completed in May, 1862, and it was not performed until August, 1865, for the first time in Budapest.

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I shall not publish the score for a year. 'Christus' can wait longer; until after my death, perhaps. It is not obliged to run from shop to shop and beg to vulgar applause!"

There were performances at Budapest (November 9, 1873), led by Hans Richter, Munich (April 12, 1875), and later, Frankfort-on-the-Main (1880), Baden and Hamburg (1881), Freiburg and Berlin (1882).

Part I. was first performed in America by the Oratorio Society of New York under Dr. Leopold Damrosch, February 27, 1876; but the orchestral pastorale, "Hirtengesang," was played at a concert of the Philharmonic Society of New York, January 18, 1873. The first performance of the oratorio as a whole in this country was by the Oratorio Society of New York under Walter Damrosch, March 3, 1887, when the solo music was sung by Ella Earle, Hattie J. Clapper, Max Alvary, and Max Heinrich. There was another performance by the same society, November 9, 1889, when the solo singers were Sophie Traubmann, Mrs. Carl Alves, W. H. Riegar, and W. Sparger.

The "March of the Three Holy Kings" was first played in Boston at a concert of the Boston Symphony Orchestra, December 20, 1902. It was played again on December 29, 1906, with the Shepherds' Song at

the Cradle.

* *

The "Beatitudes" was published in 1861; the "Pater Noster" in 1864. The whole oratorio, score, parts, pianoforte edition, was published in 1872.

This dedication was written by Liszt on the manuscript score of the "Beatitudes": "Pour Carolyne. Elle est l'inspiration, la liberté et le salut [l'indépendance was struck out] de ma vie—et je prie Dieu, que nous fructifons ensemble pour la vie éternelle. F. L. 15 October, 1859."

* *

The "March of the Three Holy Kings" is said to have been suggested to Liszt by Stephen Löthener's painting in distemper, "The Adoration of the Magi" (1410), which forms a portion of his "Dombild" in the



cathedral at Cologne, where the bejewelled skulls of Gaspar, Melchior, and Balthazar are enshrined.

The march begins in C minor. The march theme, after a few measures of prelude, is introduced by the low strings pizzicato, and the effect is not unlike that of Berlioz's "Pilgrim" March in the "Harold" Symphony. An episode in B minor follows, and there is development and then a return of the introductory march. And now there is the apparition of the Star. "Ecce stella quam viderant in Oriente, antecebat eos, usque dum veniens staret supra ubi erat puer" ("And, lo, the star, which they saw in the East, went before them, till it came and stood over where the young child was") is the motto. Flutes and first violins sustain an A-flat, while oboes and clarinets sing the melody, supported by horns, bass trombone, second violins, violas, and harp. There is a repetition in the dominant. Trumpets and horns lead in the melody. and wood-wind instruments respond. There is a return to the key of D-flat; and modulations, A major, C major, E major, introduce the episode in B major, Adagio sostenuto assai, which bears this motto. "Apertis thesauris suis, obtulerunt Magi domino aurum, thus, et myrrham" ("And when they had opened their treasures, they presented unto him gifts; gold and frankincense and myrrh''), 'cello solo with accompaniment of flutes, clarinets, horns, and strings. There is a return to the Star episode, D-flat major, which is repeated in F major. A modulation to C major, Allegro un poco mosso, and the second half of the march theme is developed with the Magi theme now in C major.

The march is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba,

kettledrums, harp, and strings.

* * *

There are many legends about this Star and the Three Magi. According to Fulgentius this star "differenced from the other stars in three things. First, in situation, for it was not fixed in the firmament, but it hung in the air night to the earth. Secondly, in clearness, for it was shining more than the others. It appeared so that the clearness of the sun might not hurt nor appale her light, but at plain mid-day it had right great light and clearness. Thirdly, in moving, for it went alway before the kings in manner of one going in the way, ne it had none turning as a circle turneth, but in such manner as a person goeth in the way. . . . And we ought to note that there be five manners of stars that these kings saw. The first is material, the second spiritual, the third intellectual, the fourth reasonable, the fifth substantial."

The gifts were of peculiar significance. Saint Bernard says they offered to Mary "gold for to relieve her poverty, incense against the

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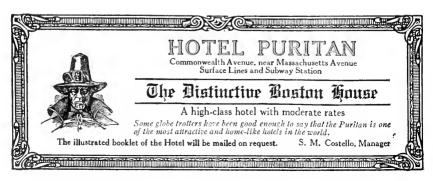
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stench of the stable and evil air, myrrh for to comfort the tender members of the child and to put away vermin." But others say that gold was for tribute, incense to make sacrifice, myrrh for the sepulture of dead men; or, again, that gold signifieth love; incense, prayer; myrrh, mortification of the flesh.

As the author of the "Golden Legend" tells us: "And the kings when they were admonished and warned by revelation in their sleep that they should not return to Herod, and by another way they should return into their country, lo, hear then how they came and went in their journey. For they came to adore and worship the King of kings in their proper persons by the star that led them, and by the prophet that enseigned and taught them. And by the warning of the angel returned and rested at their death in Jesu Christ. Of whom the bodies were brought to Milan, where as now is the convent of the friars preachers, and now be at Cologne in S. Peter's Church, which is the Cathedral and See of the Archbishop."

Of these kings Sir Thomas Browne said: "Not that they are to be conceived potent monarchs, or mighty kings, but toparchs, kings of cities or narrow territories; such as were the kings of Sodom and Gomorrah, the kings of Jericho and Ai, the one and thirty which Joshua subdued, and such as some conceive the friends of Job to have been.

"But although we grant they were kings, yet can we not be assured they were three. For the Scripture maketh no mention of any number; and the number of their presents, gold, myrrh, and frankincense, concludeth not the number of their persons; for these were the commodities of their country, and such as probably the Queen of Sheba in one person had brought before unto Solomon. So did not the sons of Jacob divide the present unto Joseph, but are conceived to carry one for them all, according to the expression of their father: 'Take of the best fruits of the land in your vessels, and carry down the man a present.' And therefore their number being uncertain, what credit is to be given unto their names, Gaspar, Melchior, Balthazar, what to the charm thereof against the falling sickness, or what unto their habits, complexions, and corporal accidents, we must rely on their uncertain story, and received portraits of Cologne' ("Pseudodoxia Epidemica," Book VII., chapter 8, "Of the Three Kings of Collein").



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THE LEGEND OF THE THREE KINGS.

. From William Sandys's "Christmas Carols" (1833).

The legend of the three kings is supposed to have been taken from the tenth verse of the seventy-second psalm, a psalm wherein Solomon's reign is considered as a type of Christ's: The kings of Tarshish and of the isles shall bring presents: the kings of Sheba and Seba shall offer gifts"; or, as the Bee Hive of the Romish Church states it, "Kings shall come out of the Moore's land to worshippe Christ."

Oliver, "On Initiation" (pp. 92, 93), citing Hyde, "Rel. vet. Pers.," states that "the initiated in the religious mysteries of Persia are said to have had communicated to them, as the last great secret, the important prophecy of Zeradusht, or Zoroaster, with which his early instruction under Daniel had acquainted him, that in future times a prophet should appear, the son of a pure virgin, whose advent should be proclaimed by a brilliant star shining with celestial brightness at noon-day. The candidates were enjoined to follow this star, if it should appear in their time, until they found the new-born babe, to whom they were to offer rich gifts, and prostrate themselves as to the Creator."

Without, however, entering into the authenticity of this prophecy, it has been supposed that the celebrated prophecy of Balaam* made a deep impression on the surrounding nations, and, being handed down through successive generations, prepared the way for the appearance of the star which proclaimed to the Gentiles the birth of our Saviour. At the time of its appearance also there was a general expectation that the fulfilment of the prophecy respecting the birth of Christ was at hand.

*"I shall see him, but not now: I shall behold him, but not nigh: there shall come a Star out of Jacob, and a Sceptre shall rise out of Israel, and shall smite the corners of Moab, and destroy all the children of Sheth" (Numbers, xxiv. 17; and see note on the subject in Townsend's Arrangement of the Old Testament).—W. S.

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But this is matter of too serious a nature to be discussed in a work of the present description, which must treat of the traditionary history only of the three kings; and, if some of my readers may surmise that part of it has the appearance of fable, in good sooth I cannot vouch for its veracity. It is as I found it.

The Venerable Bede, in the seventh century, is the first writer in this country (England) who gives a particular description of them, which he probably took from some earlier tradition. Melehior, the first, was old and had gray hair, with a long beard; he offered gold to Christ, in acknowledgment of his sovereignty. Gaspar, or Jasper, who was young and had no beard, offered frankineense, in recognition of the divinity of our Lord. Balthazar, the third, was of a dark or black complexion, as a Moor, with a large, spreading beard, and offered myrrh to our Saviour's humanity; according to these lines in "Festa Anglo-Romana," p. 7:—

Tres Reges Regi Regum tria dona ferebant; Myrrham Homini, Uncto aurum, thura dedere Deo.

Or, as Sandys gives them:—

Three kings, the King of kings, three gifts did bring; Myrrh, incense, gold, as to Man, God, a King. Three holy gifts, even such as acceptable be. For myrrha tears; for frankincense, impart Submissive prayers; for pure gold, a pure heart.

Bede also describes their dresses, etc.; and in numerous old pictures and popular representations, for which the offering of the Wise Men has been a favorite subject, his account is followed. They had other names besides the above: as the "Golden Legend" says, their names in Hebrew were Appellys, Ameryus, and Damascus—and in Greek, Galagalath, Magalath, and Tharath. Hone mentions three other names, Ator,

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Sator, and Peratoras. There are several old manuscripts relating to their history in the British Museum, from which much of the following

particulars is taken.

In the course of their journey, which lasted for twelve days, they neither took nor required rest or refreshment; it seemed to them indeed as one day. The nearer they approached to Christ's dwelling, the brighter the star shone. Melchior, the king of Nubia and Arabia, was of low stature; he gave a "rounde apple of gold and thirty gilt (i.e., golden) pens." Baltazar, king of Godolie (or Sodalia) and Saba (or Sheba), was of mean (i.e., middle) stature, and offered incense. Jasper, king of Tarse and Egypt (or the Isle of Egristula), was a black Ethiop (and not Balthazar, as mentioned by Bede), and presented myrrh.

The star was said to be as an eagle flying and beating the air with his wings, and had within it the form and likeness of a young child, and above him the sign of a cross. In "Dives and Pauper" is the following account of it: "Dives. What manner sterre was it than? Pauper. Some clerkes tellen that it was an angell in the lykenesse of a sterre, for the kynges hadde noo knowynge of angellys, but toke all hede to the sterre. Some save that it was the same childe that lay in the oxe stalle whiche appered to the kynges in the lykenesse of a sterre, and soo drewe theym and ledde theym soo to hym selfe in Bethlehem. And therefore holy chirche syngeth and sayth, Jacebat in presepio et fulgebat in celo. he lave full lowe in the cratche and he shone full bryght above in heuen. But the comon sentence of the clerkes is, that it was a new sterre newely ordeyned of God to shewe the byrthe of Cryste. And anone as it had done the offyce that it was ordeyned for it tourned agen to the mater that it come fro."... The three kings were baptized in their old age by Saint Thomas, and on their deaths their bodies were taken to Constantinople by the Empress Helena. From thence they were subsequently removed to Milan, and afterwards carried to Cologne in the time of Reinaldus, Archbishop of that place, whence they are commonly called the Three Kings of Cologne. Their virtues did not end with their lives, as their bones were supposed to possess valuable healing properties. Their names, written on parchment and hung about the patient's neck, were considered to be preservatives from the falling sickness and madness, a simple remedy, but requiring much faith to be mixed with it.

The following charm was found in the purse of Jackson, a celebrated smuggler, convicted of murder in 1749; in his case it, however, did not prove effectual, as he died, struck with horror, just after being measured for his irons:—

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"Ils sont pour des voyageurs, contre les malheurs dechemins, maux de tête, mal caduque, fièvres, sacellerie, toute sorte de maléfice, et mort subite."

... Their history was a favorite subject for paintings and tapestry

from an early period.

... The early mysteries, as might be expected, frequently adopted so popular a legend, and some of the most recent continental ones have preserved it; it was also introduced into a puppet show at Bartholomew Fair in the time of Queen Anne. Lebeuf mentions a Latin mystery of the Three Kings so early as the time of Henry the First of France, in the eleventh century, wherein Virgil is introduced accompanying them; and at the end of the adoration, he joins with them in singing a long *Benedicamus*. The first feast of the Three Kings was celebrated at Milan in 1336, by the convent of the friars preachers. Warton gives the following account. It is called in the ritual, The Feast of the Star.

"The three kings appeared crowned on three great horses, richly habited, surrounded by pages, body-guards, and an innumerable retinue. A golden star was exhibited in the sky, going before them. They proceeded to the pillars of S. Lawrence, where King Herod was represented with his scribes and wise-men. The Three Kings ask Herod where Christ should be born: and his wise-men having consulted their books answer him at Bethlehem. On which the three kings with their golden crowns, having in their hands golden cups filled with frankincense, myrrh, and gold, the star still going before, marched to the church of S. Eustorgius, with all their attendants; preceded by trumpets and horns, apes, baboons, and a great variety of animals. In the church, on one side of the high altar, there was a manger with an ox and an ass, and in it the infant Christ in the arms of his mother. Here the three kings offer their gifts," etc.

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OVERTURE, "DER FREISCHÜTZ" CARL MARIA VON WEBER (Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Der Freischütz," a romantic opera in three acts, book by Friedrich Kind, music by Weber, was first performed at Berlin, June 18, 1821. The cast was as follows: Agathe, Caroline Seidler; Aennchen, Johanna Eunike; Brautjungfer, Henriette Reinwald; Max, Heinrich Stümer; Ottaker, Gottlieb Rebenstein; Kuno, Carl Wauer; Caspar, Heinrich Blume; Eremit, Georg Gern; Kilian, August Wiedemann; Samiel, Hillebrand. It was the first opera performed in the new theatre, Schauspielhaus, erected by Schinkel in 1819-21, to replace the original building, which was burned down in 1817. Weber wrote in his diary that the opera was received with "incredible enthusiasm; Overture and Folk-song were encored; fourteen out of seventeen music-pieces were stormily applauded. Everything went exceedingly well, and was sung con amore. I was called before the curtain and took Mad. [sic] Seidler and Mlle. [sic] Eunike with me, as I could not get hold of the others. Verses and wreaths came flying. 'Soli Deo Gloria.'" Some of these verses were malicious, and reflected on Spontini, much to Weber's distress.

Weber began work on the overture February 22, 1820; and May 13 he noted in his diary: "Overture of 'Die Jägersbraut' finished, and with it the whole opera. God be praised, and to Him alone be the glory." ("Die Jägersbraut" was the original title of the opera, and it was kept until into the year 1820, when Weber changed it to "Der Freischütz" at the advice of Count Bruhl, Intendant of the Berlin Court theatres.) Weber heard the music for the first time at a rehearsal of the Dresden orchestra, June 10, 1820, and this was the first music of the opera that he heard.

The first public performance of the overture was at Copenhagen,



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October 8, 1820. Weber was making a tour through North Germany and Denmark. The second performance was at Brunswick, October 31, 1820. And before the performance of the opera itself the overture was played for the third time at Dresden, December 18, 1820, at a concert given by Weber's friend Heinrich Joseph Bärmann, the brilliant clarinetist. The performance at Brunswick inspired a favorable review published in the leading music journal of Leipsic. The overture was therein described as "a most important work of art, which displays the fantasy and genius of a bold speaker of the prologue." Max von Weber tells us that his father's overture brought Bärmann money, but no glory; for the attention of the audience was fixed on the new work. and the virtuoso was applauded as by absent-minded hearers, although he blew in most artistic fashion. He also says that the themes of the overture were not readily grasped, that the novelty of the orchestration disconcerted the conservative and elderly of the audience, and that applause at the end was without heart on account of the surprise and perplexity of those who were well disposed toward the composer. F. W. Jähns, on the other hand, says the applause was so great that the overture was played the second time. And here it may be stated that Max von Weber speaks as though his performance were the first. and does not mention those at Copenhagen and Brunswick. But see "Carl Maria von Weber in seinen Werken," by F. W. Jähns (Berlin, 1871, pp. 318, 319).

We have mentioned the success of this overture at Berlin, when it was played as the prelude to the opera and under Weber's direction, a success that dumfounded the followers of Spontini, and settled the future of German opera in the capital. And so, wherever the overture was played, the effect was overwhelming,—as in London, where the opera was first performed in English, July 22 (?), 1824, at the English opera house. W. T. Parke wrote: "The music of this opera is such a continued display of science, taste, and melody as to justify any praises bestowed on it. The overture embraces most of the subjects of the airs in the opera, ingeniously interwoven with each other, and is quite original. The grandeur of some passages and the finely contrasted simplicity of others produced an effect which was irresistible.

It was vehemently encored.'

Two hundred and nineteen of the three hundred and forty-two measures of this overture are in the opera itself, and yet there is no thought of patchwork. As Mr. Mees has well said: "Weber's overture, far from being a kaleidoscopic series of tunes, is absolutely symmetrical in form, in that it comprises an exposition of the melodies utilized, a section in which they are worked out, and a climacteric coda."

Although the originality of the music is striking, Weber did not escape the charge of plagiarism; and this charge has been repeated

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by some who evidently did not take the trouble to investigate for themselves. Weber was accused of appropriating a theme from the piano concerto in D major, Op. 8, of J. L. Böhner (1787–1860), the singular being who was supposed to have sat to Hoffman for his portrait of Johannes Kreisler. This theme was used by Weber, they say, in measures 12, 13, 14, of the Allegro of Agathe's grand aria, as well as at the beginning of the second, chief, and the last theme of the overture, the theme that also occurs at the end of the opera.

The arrangements of the overture are numberless, and some are curious. Moscheles made a version for three pianos, twelve hands, which was played in Paris, April 13, 1825, by Mendelssohn, Herz, Pixis, C. Pleyel, Schunke, and the arranger. There are arrangements for one, two, three, and four flutes; for flute, violin, and guitar; for flute and guitar; for violin and guitar; for two clarinets; for cornet.

Much has been written about the overture, from the rhapsody of Douglas Jerrold to Wagner's critical remarks concerning the true reading. The admiration of Berlioz is well known. "The overture is crowned Queen to-day: no one dreams of disputing it. It is cited as the model of the kind. The theme of the slow movement and that of the Allegro are sung everywhere. There is one theme that I must mention, because it is less noticed, and also because it moves me incomparably more than all the rest. It is that long, groaning melody, thrown by the clarinet over the tremolo of the orchestra, like unto a far-off lamentation scattered by the winds in the depths of the forest. It strikes home to the heart; and for me, at least, this virginal song, which seems to breathe skyward a timid reproach, while a sombre harmony shudders and threatens, is one of the most novel, poetic, and beautiful contrasts that modern art has produced in music. In this instrumental inspiration one can already recognize easily a reflection of the character of Agathe, which is soon to develop in all its passionate purity. The theme is borrowed, however, from the part of Max. is the cry of the young hunter at the moment when, from his rocky height, he sounds with his eyes the abysses of the infernal glen. Changed a little in outline, and orchestrated in this manner, the phrase is different both in aspect and accent." Compare with this the remarks of Berlioz in the section on the clarinet in his "Treatise on Instrumentation." The clarinet, he says, has the precious faculty of producing "distance, echo, an echo of echo, and a twilight sound." "What more

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admirable example could I quote of the application of some of these shadowings than the dreamy phrase of the clarinet, accompanied by a tremolo of stringed instruments in the midst of the Allegro of the overture to 'Freischütz'? Does it not depict the lonely maiden, the forester's fair betrothed, who, raising her eyes to heaven, mingles her tender lament with the noise of the dark woods agitated by the storm? O Weber!!"

The overture begins adagio, C major, 4-4. After eight measures of introduction there is a part-song for four horns. This section of the overture is not connected in any way with subsequent stage action. After the quarter the Samiel motive appears, and there is the thought of Max and his temptation. The main body of the overture is molto vivace, C minor, 2-2. The sinister music rises to a climax, which is repeated during the casting of the seventh bullet in the Wolf's Glen. In the next episode, E-flat major, themes associated with Max (clarinet) and Agathe (first violins and clarinet) appear. The climax of the first section reappears, now in major, and there is use of Agathe's theme. There is repetition of the demoniac music that introduces the Allegro, and Samiel's motive dominates the modulation to the coda, C major, fortissimo, which is the apotheosis of Agathe.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and

strings.

* *

Mr. Apthorp wrote in his notes to a Programme Book (January 7, 1899): "I believe there is no other word in any other language that corresponds accurately to the German Freischütz. The literal English translation 'Free Marksman' does not in the least convey its meaning. The same may be said of the Italian 'Franco arciero'—under which misleading title the opera was given at Covent Garden—and the French 'Franc archer.' Grove has it that the opera was given under this last title at the production under Berlioz in Paris; but Berlioz himself says nothing of this in the account of the production in question he



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gives in his Mémoires, and Wagner reports distinctly that it was then

given as 'Le Freischütz.'*

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The first performance of "Der Freischütz" in the United States was an English version produced at the Park Theatre, New York, March 2,† 1825. The chief singers were Miss Kelly, Mrs. D. Luce, Woodhull, and Clarke. Miss Lydia Kelly was a niece of Michael Kelly, singer and the author of the amusing Memoirs. She is described as "rather masculine in appearance." Her costumes were distinguished for "richness and elegance." She had "never-failing animal spirits, good humor, and vivacity." She married a French baron, who

left her as soon as she failed to be a profitable investment.

The opera was announced as in rehearsal by a company of which Charles E. Horn and Mrs. Edward Knight were the chief singers, in the Boston newspapers of December 17, 1827, but the opera, or rather an English adaptation of it, was performed here for the first time at the Boston Theatre, February 19, 1828, when Mr. Finn was announced as Caspar, and Mrs. Bernard as Linda. Especial attention was called to the Wolf's Glen and the fireworks prepared by Mr. Broad, and for some time the scene of the Wolf's Glen was a favorite feature of a miscellaneous theatrical entertainment. The overture was played as early as February 7, 1828, and it was at first advertised as by "Carlo" yon Weber.

The first complete performance was in Italian on January 27, 1860, at the Boston Theatre, when Mmes. Colson and Strakosch and Messrs. Stigelli, Junca, Quent, and Müller were the chief singers.

The first performance in Boston in German was on May 6, 1864, when the chief singers were Mmes. Frederici and Canissa and Messrs. Habel-

mann and Graff.

The last performance in Boston was in German at the Boston Theatre, February 11, 1896, when the chief singers were Mmes. Klafsky and Mülder, and Messrs. Grüning, Fischer, Mertens, Stehmann, Lange, and Behrens. Mr. Lohse conducted. The performance was a poor one.

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^{*}This production, with music for the recitatives by Berlioz, was at the Théâtre de l'Opéra, Paris, June 7, 1841, and the opera was then entitled "Le Freyschutz" (see De Lajarte's "Bibliothèque Musicale du Théâtre de l'Opéra," vol. ii. p. 166, Paris, 1878). The absurd version of Castil-Blaze was first performed in Paris at the Odéon, December 7, 1824, and the opera was then entitled "Robin des Bois." The error in Grove's Dictionary, to which Mr. Apthorp refers, is retained, with many other errors, in the revised and enlarged edition edited by Mr. Fuller-Maitland.—Ed.

[†] Col. T. Allston Brown gives March 12, 1825, in his "History of the New York Stage" (1903).

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FRIDAY AFTERNOON, JANUARY 1, at 2.30 o'clock

SATURDAY EVENING, JANUARY 2, at 8 o'clock

PROGRAMME

Liszt	•	•	•	•	•	٠	•	•	•	AF	aust S	ymph	ony
Mendels	ssohn		٠			Conc	erto f	or V	iolin	ı in I	E mino	or, Op	. 64

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I.

PROGRAMME

Widmung Röselein				
Mondnacht		-	-	Schumann
Frühlingsnacht				
Ave Maria)				
Heidenröslein		-	-	Schubert
Tieldelii Osielii)	П.			
Feldeinsamkeit	11.			
Vergebliches Ständchen				_ // .
Wiegenlied	-	-	~	- Brahms
Botschaft				
Dotschart	III.			
	111.			_
Autumn	-	-	-	- Rogers
Phyllis hath such charming	ng graces	s -	-	Old English
Long Ago		_	_	MacDowell
A Maid sings light \				
The leaves and the wind	-	-	-	- Leoni
	IV.			
Waldeinsamkeit /				Dagar
Mariä Wiegenlied (-	-	-	- Reger
Der Gärtner		-	-	- Wolf
Dutch Serenade	-	-	-	de Lange
Ständchen		-	-	- Strauss

Tickets, \$1.50, \$1.00, 75c. and 50c. On sale, Box Office, Symphony Hall.

The Piano Used is a Steinway.

SYMPHONY HALL

SUNDAY AFTERNOON, December 27, 1914, at 3.30

SONG RECITAL

BY

Mme.

Schumann-Heink

KATHARINE HOFFMANN, Accompanist

PROGRAMME

1

a.	"Mitrane," aria	-	-	-	-	-	-	-	- Rossi	Ĺ
b.	"Ach ich habe sie	e vel	oren'	' from	."Ori	HEU	S AND	Eur	RIDICE" Gluck	
с.	"Mignon," aria	-	-	-	-	-	-	-	- Thomas	,
d.	"Ah! mon fils" for	rom	"LE	Propi	ET"	-	-	-	Meyerbeer	,
				2					•	
_	Du bist die Ruh				-				,	
		-	-	-	-	-	-	-		
b.	Die Forelle -	-	-	-	-	-	-	-	İ	
С.	Der Wanderer	-	-	-	-	-	-	-	Schubert	
d.	Der Erlkönig	-	-	•	-	-	-	-		
е.	Die Allmacht	-	-	-	-	-	-	-	J	
				3						
_	Das Erkennen								- Löwe	
		-	-	-	-	-	-	-		
<i>b</i> .	Mutter an der W	/iege	-	-	-	-	-	-	- Löwe	
с.	Die Drei Zigeune	er	-	-	-	-	-	-	- Liszt	,
d.	Träume -	-	-	-	-	-	-	-	- Wagner	
$\ell.$	Sapphische Ode	-	-	-	-	-	-	-	- Brahms	
	Staendchen	-	-	-	-	-	-	-	- Brahms	,
	Wiegenlied -	-	-	-	-	-	-	-	- Brahms	
f.	Heimweh -	-	-	-	-	-	-	-	Hugo Wolf	
g.	An Irish Folk So	ng	-	-	-	-	-	-	Arthur Foote	

Tickets, 50 cents, \$1.00, \$1.50, and \$2.00

SYMPHONY HALL, Sunday Afternoon, January 10, 1915, at 3.30



FRITZ KREISLER

Direction, C. A. ELLIS (Symphony Hall, Boston)

CARL LAMSON, Accompanist

PROGRAMME

	1 ROGIVIIVILL
1.	(a) Concerto in C major Antonio Vivaldi Allegro maestoso—Andante lamentoso—Allegro giocoso. (b) La Folia Arcangelo Corelli
2.	(a) Romance in F major Beethoven (b) Romance in G major Beethoven (c) Sarabande, Double and Bourrée in B minor (for violin alone)
3.	(a) Three Slavonic Dances Dvořák-Kreisler 1. E minor 2. G minor 3. G major (b) Tambourin Chinois Kreisler
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SYMPHONY HALL

Sunday Afternoon, January 3, 1915, at 3.30

JOINT CONCERT

BY

Mme. Alma Gluck

SOPRANO

Mr. Efrem Zimbalist

VIOLINIST

Mr. CHOTZINOFF, accompanist for Mr. Zimbalist

Programme

Sona	ата, Е	MAJOR . Adagio c	antab	ile.	Aileg			Allegro Zimbalis		troppo		•	•	Hände
(a) (b) (c) (d)	So Sw On St	enols am EET IS S EEP, WH AIDS SON	не v Do	ux, st T	нот :	HIPPC LEAVE	LYT ME	2. E ET A Old En :	g. Mu	s. Ano	n., arr	. by Aı	nold	P. Rameau Dolmetsch Hände Haydr
						1	ALMA	GLUCK						
								3.						
(b) (c)	AIR LES P MUSET VIVACE				:	:	:	:	:	:	:		neau-	Bach Liebersohr Liebersohr [aydn-Auer
(0)	,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,			•		Er	REM	ZIMBALIS	3T	•	•	•		,
(b)	DER S	IST DIE] ANDMANN OTOSBLUM HAFT .	7 L		· ·	•		4	· ·			:		Schubert Schumann Brahm
(a) (b) (c) (d)					:	: : : Er	:	5. : : ZIMBALIS	: :	:	:	:	Tso	Goldmark chaikowsky Kalinnikow Kreisle
(b)	LITTLI FROM	of the V E Russia THE LAN MESSENC	FOLI D OF	KSON THE	GS	BLUE	WAT	6. CRECK GLUCK 7.	:	:	:		by E	v. Horsmar J. Zimbalis Cadmar k La Forge
Due	ts:							••						
(a)	ELEGY	s Seren	ADE					EFREM	ZIMB	LIST	:	:	:	Massene Braga

Tickets, \$2.00, \$1.50, \$1.00, and 50c.

SYMPHONY HALL

SATURDAY AFTERNOON, JANUARY 9, 1915, AT 2.30

JOSEF HOFMANN

Pianoforte Recital

PROGRAMME

	. ,					
	f. Rhapsodie, No. XII					Liszt
	e. La Jongleuse .					. Moszkowsky
	d. Reverie du Soir					. Tschaikowsky
	c. Penguine					·
	b. East and West }					Dvorsky
3.	a. Le Sanctuaire					
	e. Scherzo, C-sharp min	or				
	d. Valse, F minor					1
	c. Valse, E-flat major	·	}			Chopin
	b. Impromptu, F-sharp	major	r			
2.	a. Fantasie, F minor)			
	e. Fantasie, C major—(Three	part	s)		
	d. Contrabandist—(Tra	nscrip	t	Fausi	g)	
	c. Vogel als Prophet				}	. Schumann
	b. Intermezzo, F major					
I.	a. Intermezzo, B minor	•)	

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PROGRAM

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		1 10 Granding
Beethoven		Overture, "Egmont"
Beethoven	•	. Concerto for Violin in D major
Haydn .		. Symphony in G major, No. 6, "Surprise"
Schumann		Overture, "Genoveva"

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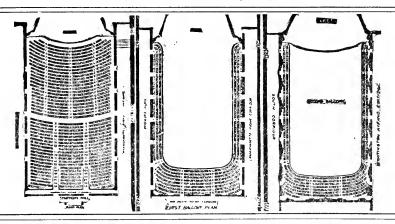
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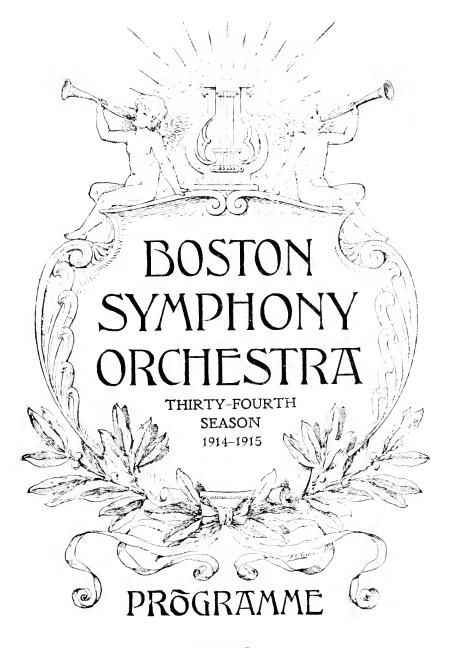
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WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE



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SATURDAY EVENING, JANUARY 2 AT 8.00 O'CLOCK

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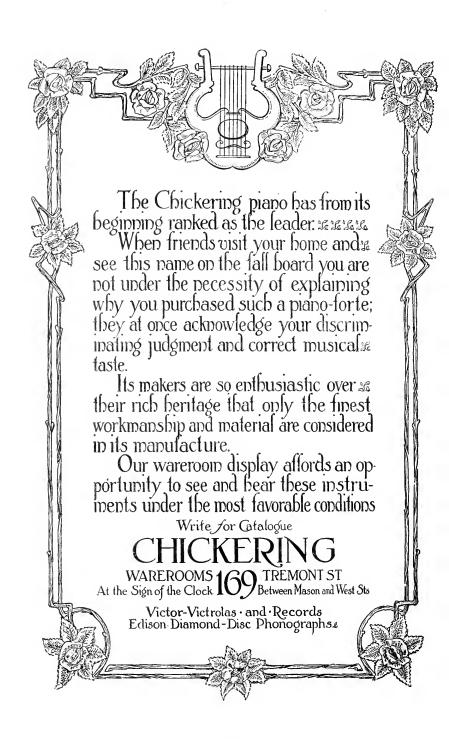
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SATURDAY EVENING, JANUARY 2, at 8.00 o'clock

Programme

Liszt A Faust Symphony in Three Character Pictures (after Goethe)

FAUST:

Lento assai. Allegro impetuoso. Allegro agitato ed appassionato assai.

II. GRETCHEN:

Andante soave.

III. MEPHISTOPHELES:

Allegro vivace ironico.

Final Chorus, "Alles vergängliche": Andante mistico

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II.

III. Allegretto non troppo: Allegro molto vivace.

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(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

In 1912, Dr. Karl Muck found in the library at Wagner's home, Wahnfried, in Bayreuth, the score of Liszt's "Faust" Symphony with many pencilled changes and additions. He was told that Liszt made these revisions about 1883. The revisions have never been published. There has been no comment about them in a music periodical. The score was given to Dr. Muck with the permission to perform the revised symphony if he should see fit.

In no way has Liszt changed the thematic contour, nor has he made serious changes in the development or in the episodes. The changes for the most part affect the orchestration. Thus early in "Faust" an arioso written originally for bassoon is given to the bass clarinet, which was not at first in Liszt's table of instruments to be employed. Here and there wind instruments are introduced to reinforce, or for the sake of greater brilliance. The greatest number of changes is in Mephistopheles," where the "vision of Gretchen" is made much more

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effective. There are excisions throughout the symphony; sometimes only a measure, sometimes more.

The "Faust" Symphony is performed for the first time with these revisions at the concerts of this week.

* *

Liszt told his biographer, Lina Ramann, that the idea of this symphony came to him in Paris in the forties, and was suggested by Berlioz's "Damnation of Faust." (Berlioz's work was produced at the Opéra-Comique, December 6, 1846. Lina Ramann's biography is eminently unsatisfactory, and in some respects untrustworthy, but there is no reason to doubt her word in this instance. Some have said that Liszt was inspired by Ary Scheffer's pictures to illustrate Goethe's "Faust." Peter Cornelius stated that Liszt was incited to his work by seeing the pictures "in which Scheffer had succeeded in giving a bodily form to the three leading characters in Goethe's poem." As a matter of fact, I believe, Scheffer did not portray Mephistopheles. Scheffer (1795–1858) was a warm friend of Liszt, and he made a portrait of him in 1837, which is in the Liszt Museum at Weimar.

But Liszt made in the forties no sketches of his symphony. The music was composed in 1853–54; it was revised in 1857, when the final chorus was added. The score was published in August, 1861 (the second edition in September, 1866); the orchestral parts in October, 1874. Liszt's arrangement of the symphony for two pianofortes, four hands, was published in 1859. In 1874 he arranged the Gretchen picture for pianoforte, two hands, and this arrangement was published in 1875.

The "Faust" Symphony is scored for three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, one bass tuba, two pairs of kettledrums, cymbals, triangle, harp, strings, and for the closing chorus an organ or harmonium. In the revised and unpublished version now played the bass clarinet is used, but only for a few measures.

* * *

Much has been written about the "Faust" Symphony in "psychological explanation," as a voluminous commentary, and in close analysis. There are articles that may well be characterized as excellent specimens of hifalutin, as when a writer pointing out the dissonances at the beginning of the first movement alludes to the dissonance as "the mother of tragedy." Richard Pohl's elaborate essay, written in 1862 and published later in a volume of his collected essays and sketches, "Franz Liszt, Studien und Erinnerungen" (Leipsic, 1883),

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may be recommended to those who wish to make a minute study of the symphony. The late Theodore Thomas owned an exhaustive analysis, which was used in part by Mr. Hubbard William Harris, when he edited the programme books of the Chicago Symphony Orchestra. Mr. Harris was unable to acknowledge any indebtedness. The author was unknown to him, and the analysis bore neither signature nor date. "However," says Mr. Harris, "in view of its authoritative tone and the utter dependence of a reliable analysis of such a work upon the composer's elucidation, it is surmised that this explanation must have emanated, in some degree at least, from Liszt himself." William F. Apthorp, in his programme books of the Boston Symphony Orchestra, analyzed only the "Faust" movement, and said by way of preface: "This composition, which is really a concatenation of three symphonic poems rather than a symphony, properly so called, is somewhat recalcitrant to technical analysis. It hardly comes within the domain of programme-music proper, for the composer has published no explanatory programme nor preface with it, content to let the mere titles of the several movements help the music to tell what story it may have to tell; but it has in it so little that suggests the traditional symphonic form that it can properly be called a symphony only by a certain stretching of terms. It is, for the most part, a piece of perfectly free composition. Yet there are nevertheless some symphonic characteristics discoverable in the first movement." Mr. Apthorp, therefore, did not attempt any technical analysis of "Gretchen" and "Mephistopheles." He said of "Gretchen": "As for its poetic character and suggestiveness, little need be said, or could be said with profit; the composer has plainly left this for each listener to make out and interpret for himself, for the bare title of the movement is the only hint he has given."

Miss Ramann admits frankly that the symphony is, without the



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I. "Faust."

Some find in this movement five leading motives, each one of which portrays a characteristic of Faust or one of his fixed moods. The more conservative speak of first and second themes, subsidiary themes, and conclusion themes. However the motives are ticketed or numbered, they appear later in various metamorphoses.

The movement begins with a long introduction, Lento assai, 4-4. "A chain of dissonances," with free use of augmented fifths (muted violas and 'cellos), has been described as the "Inquiry" theme, and the bold greater seventh (oboe) is also supposed to portray Faust, the disappointed philosopher. "These motives have here the expression of perplexed musing and painful regret at the vanity of the efforts made for the realization of cherished aspirations!"

An Allegro impetuoso, 4-4. Violins attack, and, after the interruption of reeds and horns, rush along and are joined by wind instruments. The "Inquiry" motive is sounded. The music grows more and more



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intense. A bassoon,* Lento assai (original version), gives out the Faust motive and introduces the main body of the movement.

Allegro agitato ed appassionato assai, C minor, 4-4. The first theme, a violently agitated motive, is of kin in character to a leading theme of the composer's symphonic poem, "Prometheus," which was composed in 1850 and revised in 1855. This theme comes here for the first time, except for one figure, a rising inflection at the end of the first phrase, which has been heard in the introduction. veloped at length, and is repeated in a changed form by the whole orchestra. A new theme enters in passionate appeal (oboes and clarinets in dialogue with bassoons, 'cellos, and double-basses), while the first violins bring back the sixteenth-note figure of the first theme of the main section. This second theme with subsidiary passagework leads to an episode, Meno mosso, misterioso e molto tranquillo, The "Inquiry" theme in the introduction is developed in modulating sequence by clarinet and some of the strings, while there are sustained harmonies in wind instruments and ascending passages in muted violins and violas. But the "Inquiry" theme has not its original and gnarled form: it is calmer in line and it is more remote. Another theme comes in, Affettuoso poco andante, E major, 7-4 (3-4, 4-4), which has been called the Love theme, as typical of Faust with

*The references to instruments apply to the score as published.

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Gretchen. This theme is based on the Faust motive heard near the beginning of the introduction from wind instruments. In this movement it is said to portray Gretchen, while in the "Gretchen" movement it portrays Faust; and this theme is burlesqued continually in the third movement, "Mephistopheles." The short theme given to wind instruments is interrupted by a figure for solo viola, which later in the symphony becomes a part of the theme itself. The Faust-Gretchen motive is developed in wood-wind and horns, with figures for violins and violas. Passage-work follows, and parts of the first theme appear, allegro con fuoco, 4-4. The music grows more and more passionate and the rhythm of the wind instruments more pronounced. There is a transition section, and the basses allude to the last of the themes.—the fifth according to some, the conclusion theme as others prefer,-Grandioso, poco meno mosso, which is given out fortissimo by the full orchestra. It is based on the initial figure of the violas and 'cellos in the introduction. The exposition section of the movement is now complete. The free fantasia, if the following section may be so called, begins with the return of "tempo primo, Allegro agitato assai," and the working-out of thematic material is elaborate. There is a repetition section, or rather a recapitulation of the first, third, and fourth themes. The coda ends sadly with the Faust motive in augmentation.

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II. "Gretchen."

Andante soave, A-flat major, 3-4. The movement has an introduction (flutes and clarinets), which establishes a mood. The chief theme, "characteristic of the innocence, simplicity, and contented happiness of Gretchen," may be called the Gretchen theme. It is sung (dolce semplice) by oboe with only a solo viola accompaniment. The theme is then given to other instruments and with another accompaniment. The repeated phrase of flutes and clarinet, answered by violins, is supposed by some commentators to have reference to Gretchen's plucking the flower, with the words, "He loves me-loves me not," and at last, "He loves me!" The chief theme enters after this passage, and it now has a fuller expression and deeper significance. A second theme, typical of Gretchen, is sung by first violins, dolce amoroso; it is more emotional, more sensuous. Here there is a suggestion of a figure in the introduction. This theme brings the end to the first section, which is devoted exclusively to Gretchen.

Faust now enters, and his typical motive is heard (horn with agitated viola and 'cello accompaniment). The Faust-Gretchen motive of the first movement is used, but in a very different form. The restless theme of the opening movement is now one of enthusiastic love. striking modulations that followed the first Gretchen theme occur again, but in different keys, and Faust soon leaves the scene. third section of the movement is a much modified repetition of the

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first section. Gretchen now has memories of her love. A tender violin figure now winds about her theme. Naturally, the "He loves me—loves me not" music is omitted, but there is a reminiscence of the Faust motive.

III. "MEPHISTOPHELES."

Mephistopheles is here the spirit of demoniacal irony. Mr. Apthorp after saying that the prevalence of triple rhythms in the movement might lead one, but in vain, to look for something of the scherzo form in it, adds: "One may suspect the composer of taking Mephisto's 'Ich bin der Geist der stehts verneint' (I am the spirit that denies) for the motto of this movement; somewhat in the sense of A. W. Ambrose, when he said of Jacques Offenbach, in speaking of his operabouffes: 'All the subjects which artists have hitherto turned to account, and in which they have sought their ideals, must here be pushed ad absurdum; we feel as if Mephisto were ironically smiling at us in the elegant mask of "a man of the times," and asking us whether the whole baggage of the Antique and the Romantic were worth a rap!"

It is not at all improbable that Liszt took the idea of Mephistopheles parodying the themes of Faust and Gretchen from the caricature of the motive of the fixed idea and from the mockery of the once loved one in the finale of Berlioz's "Episode in the Life of an Artist," or Fantastic Symphony.

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Mr. Ernest Newman finds the Mephistopheles section particularly ingenious. "It consists, for the most part, of a kind of burlesque upon the subjects of the 'Faust' which are here passed, as it were, through a continuous fire of irony and ridicule. This is a far more effective way of depicting 'the spirit of denial' than making him mouth a farrago of pantomime bombast, in the manner of Boïto. The being who exists, for the purposes of the drama, only in antagonism to Faust, whose main activity consists only in endeavoring to frustrate every good impulse of Faust's soul, is really best dealt with, in music, not as a positive individuality, but as the embodiment of negation—a malicious, saturnine parody of all the good that has gone to the making of Faust. The 'Mephistopheles' is not only a piece of diabolically clever music, but the best picture we have of a character that in the hands of the average musician becomes either stupid, or vulgar, or both. As we listen to Liszt's music, we feel that we really have the Mephistopheles of Goethe's drama."

Allegro vivace ironico, C major, 2-4. There is a short pictorial introduction, an ascending chromatic run ('cellos and double-basses, chords for wood-wind, strings, with cymbals and triangle). There are ironical forms of the Faust and "Inquiry" motives, and the sempre allegro in which these themes appear leads to the main body of the movement, allegro vivace, 6-8, 2-4. The theme is the first of the first movement, and it now appears in a wildly excited form. In-

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terrupted by the Faust motive, it goes on with still greater stress and fury. Transitional passages in the movement return in strange disguise. An episode un poco animato follows, with an abrupt use of the Faust motive, and the "Inquiry" motive, reappearing, is greeted with jeers and fiendish laughter. The violas have a theme evolved from the Faust motive, which is then given to the violins and becomes the subject of fugal treatment. Allegro animato: the grandiose fifth, or conclusion, theme of the first movement is now handled most flippantly. There is a tempestuous crescendo, and then silence; muted horns sustain the chord of C minor, while strings pizzicati give out the "Inquiry" motive. "The passage is as a warning apparition." The hellish mockery breaks out again. Some now find the music inspired by an episode in Goethe's Walpurgis scene. In the midst of the din, wood-wind instruments utter a cry, as when Faust exclaimed, "Mephistopheles, do you see yonder a pale, beautiful child, standing alone? . . . I must confess it seems to me that she looks like the good Gretchen." The music ascends in the violins, grows softer and softer. Andante: the oboe sings the Gretchen theme. The vision quickly fades. Again an outbreak of despair, and there is a recapitulation of preceding musical matter. In the Allegro non troppo the Faust theme is chiefly used. "And then things grow more and more desperate. till we come to what we may call the transformation scene. It is like the rolling and shifting of clouds, and, indeed, transports us from the abode of mortal man to more ethereal spheres." The wild dissonances disappear; there is a wonderful succession of sustained chords. Poco andante, ma sempre Alla breve: the Gretchen theme is colored invsteriously; trombones make solemn declarations. Gretchen is now Faust's redeemer. The male chorus, "Chorus mysticus," accom-

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panied by organ and strings, sings to the strain announced by the trombones, "andante mistico," the lines of Goethe:—

Alles Vergängliche Ist nur ein Gleichniss; Das Unzulängliche, Hier wird's Erreigniss; Das Unbeschreibliche, Hier ist's gethan; Das Ewig-Weibliche Zicht uns hinan.

The solo tenor and chorus sing: "Das Ewig-Weibliche zieht uns hinan" (with the Gretchen motive rhythmically altered and with harp added to the accompaniment), and the work ends radiantly calm.

These lines have been Englished in prose: "All that is transitory is only a simile; the insufficient here becomes event; the indescribable is here done; the Ever-feminine draws us onward." It was Liszt's intention, Brendel tells us, to have this chorus invisible at the first performance, but, inasmuch as it would have been necessary at Weimar to have it sung behind the lowered curtain, he feared the volume would be too weak.

On July 23, 1861, Hans von Bülow wrote Liszt a long letter, in which after warm praise of "this imposing and incomparable creation" he suggested a change in the conclusion. "And now I have another thing on my heart. Will you not be offended by my boldness? The declamation of 'das Ewig-Weibliche' has almost given me insomnia. I do not wish that there shall be anything vulnerable in this score, even from the view-point of the Philistines. I find only this one thing, which is, however, enough to bring on the composer of 'Faust' the reproach of being a 'straniero' [foreigner]. I grow red with anger at

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the thought. Do me, a German, the favor of changing this declamation." Bülow then suggested in notation a modification, and added: "In spite of my aversion from 'litanies,' I find they may be applied to words which, as 'eternal,' present the idea of extent, vastness, infinity; this idea can be mirrored by an image, which in this instance should be the prolongation of the first vowel (E - - - -), and there is nothing ignoble in this treatment."

* *

This symphony, dedicated to Hector Berlioz, was first performed from manuscript at a festival concert in the Grand Ducal Theatre at Weimar on September 5, 1857. Liszt's symphonic poem, "Die Ideale," was also then performed for the first time. The solo tenor was Caspari. The Weimar festival of September 3–5, 1857, was attended by many princes and distinguished persons. The composer conducted. The symphony made a marked impression on those in sympathy with Liszt; to some the music was unintelligible, and some were violent in their hostility. Liszt wrote Brendel that the tenor solo at the end was a stumbling-block to all, so that even his warmest friends urged him to strike out the solo and the chorus for male voices, and end the symphony with the orchestral chord in C major. For the symphony as completed in 1854 ended in this manuer. The solo and Chorus

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Mysticus, "Alles vergängliche," was added when the composer revised the work in 1857.

At this festival at Weimar the corner-stone of the monument to Grand Duke Karl August was laid on September 3. On the next day the Goethe-Schiller monument by Rietschel and the statue of Wieland by Gasson were dedicated. At the theatre on September 3 a festival piece by Franz von Dingelstedt, Goethe's dramatic allegory, "Paläophron und Neoterpe," and the third act of "Don Carlos," with Dawison as King Philip and Devrient as Marquis Posa, were performed. On September 4 the dramatic festival consisted of acts from six dramas of Goethe and Schiller.

The programme of the concert September 5 was as follows: Part I.: 1. Schiller's "An die Künstler" for orchestra, solo voices, and male chorus; 2. "Die Ideale," symphonic poem after Schiller's similarly named poem; 3. Schiller's "Gruppe aus dem Tartarus" for male voices; 4. Goethe's "Ueber allen Wipfeln ist Ruh" for male quartet; 5. Goethe's "Schwager Kronos" for male chorus. Part II.: 6. "Faust" Symphony; 7. Cornelius' "Weimars Volkslied." The music of all these compositions was by Liszt with the exception of Nos. 3 and 5; the music of them was by Schubert. In the orchestra were David, Grützmacher, Hermann, and Röntgen of Leipsic, the Court Quartet of the Müller Brothers of Meiningen, Grün of Budapest, and Singer and Cossmann of Weimar. Herbeck, Smetana, Radecke, Andersen, Auerbach, Griepenkerl, were present as hearers.

Liszt wrote to "a friend,"-Marie Lipsius, known in musical litera-



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ture as "La Mara,"—September 14, 1857: "The health of the Princess [Carolyne Sayn-Wittgenstein] is bettering, and, although she still limps a good deal, she was able to take part in the September Festival by. being present at the dedication of the monument of Goethe and Schiller, as at the dramatic performances of Dawison, Devrient, Miss Seebach, and Miss Fuhr, and at the concert of September 5, the programme of which was made up wholly of my compositions. The performance of these compositions was admirable, and I may well plume myself on the reception of my 'Faust' Symphony; a vocal quartet, 'Ueber allen Gipfeln ist Ruh,' which was repeated; the chorus, 'An die Künstler,' etc. We had for that evening more than double the ordinary number of players in the orchestra, for artists of the first rank came from Leipsic, Berlin, Meiningen, Sondershausen, and elsewhere, to assist,—men like David, Bott, Ulrich, the quartet of young Müllers, and many others, and the male chorus was enlarged to a hundred. Litolff and Raff were among the great number of musicians in the audience to assist at this very categorical demonstration of 'Music of the Future.' Raff, as a prudent friend, gave me the advice not to injure my health by pushing my active labors to an excess!"

There were private performances, or rather rehearsals, of the work at Weimar before this festival. One was in the fall of 1854, and there were others in 1856 before the final chorus was added.

The second movement was performed at Breslau from manuscript, led by Dr. Leopold Damrosch, December 8, 1859, at a concert for the benefit of the Philharmonic Society.

The second complete performance of the symphony was at Weimar, August 6, 1861, in the Grand Ducal Court Theatre at the second concert of the Second Congress of German Musicians. Bülow led from manuscript. Liszt speaks frequently in his letters of the excellent per-

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formance. Bülow conducted the rehearsals without the score. He had memorized even the letters in the score to aid him in going over this or that passage. The other work performed at this concert was Liszt's "Der entfesselte Prometheus" (complete). The solo tenor was Meffert. The next performance was at Leipsic, March 11, 1862, at a concert led by Bülow. Schnorr von Carolsfeld was the tenor.

The symphony was produced, without chorus, in New York on May 23, 1863, under Carl Bergmann. The whole symphony was performed by the Philharmonic Society of New York, Carl Bergmann conductor, January 30, 1864. The Arion Chorus assisted, and Louis Quint was the solo tenor.

The record of performances in Boston is as follows: The Gretchen "picture" was played at a Theodore Thomas concert on October 14, 1870. It was played by the Philharmonic Orchestra under Mr. Listemann on December 5, 1879. The whole symphony was performed in Boston for the first time on December 17, 1880, by the Philharmonic Orchestra; Mr. C. F. Webber, tenor, Mr. J. B. Sharland's male chorus, and Mr. W. J. D. Leavitt, organist, assisted. At this concert Mr. Adolphe Fischer (1847-91), the distinguished violoncellist, made his first appearance in Boston. 'The Gretchen "picture" was played at concerts of the Boston Symphony Orchestra on November 21, 1885, and October 20, 1888. The symphony, without chorus, was played at a concert on March 24, 1894, and it was performed on March 11, 1899, with Mr. Herbert Johnson, tenor, and a male chorus from the Cecilia. At the performance in Boston by the Philadelphia Orchestra, Mr. Scheel conductor, at the second of the Richard Strauss concerts, in Symphony Hall, on March 8, 1904, the tenor solo and chorus were omitted. The symphony without the chorus was performed in Boston at a concert of the Boston Symphony Orchestra, April 14, 1906. symphony with chorus was performed at a concert of the Boston Symphony Orchestra on April 16, 1910. The chorus was from the Apollo Club. Mr. James H. Rattigan was the solo tenor.

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It is not easy to express the meaning of Hindu music clearly in words, for it has little in common with our music. Its abstract character is in general like that of the Hindu dance; no specific design, no outlined form, no beginning, no ending: a swelling and surging of the ever-flowing stream of life. Consequently it affects the hearer in a like man-



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ner: it does not fatigue, it could go on forever, for no one becomes sated with life. But what is more true of the dance in general is carried out in Hindu music to the finest, most intimate point. Not only the period, but certain determined conditions of life appear in this music projected out of the background of eternity.

The programme music of Europe errs when it wishes to depict in tones qualities that are not music. There are no equivalents for musical qualities in other spheres. Music can be only immediate expression. In the Prelude to "Tristan und Isolde" the subsiding of the waves on the sands seems to be palpably imitated, but this is only because the hearer has the shore before his eyes, or knows what he should imagine. The harmonies themselves are no less expressive of the rustling forest. In truth, this music expresses only a certain determined mental condition which cannot be defined by anything objective. Even so little would the raga of a summer noon necessarily conjure up the idea of exhausting heat. But the Hindus have never demanded this of music: the raga for the summer noon should only symbolize the matter in so far that it holds up an intensifying mirror to the veritable state of mind in which one undergoes the experience; and this music can do. A French artist once aptly remarked concerning the Hindu music, which is capable more than any other of achieving this result: "It is the music of the astral body." This is precisely what it is, in so far as there is an astral kingdom which corresponds to transmitted ideas, —a remote, vast, immeasurable world in which mental conceptions take the place of material objects. The listener does not experience anything definite, tangible, and yet he feels that he is living most intensely. He listens in reality to himself while following the changing tones. One feels how the evening passes into the night, and the night into the day; how the oppressing noon follows the fresh and

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dewy morn; and instead of seeing stereotyped pictures following one another, which so easily disgusts one with experience, one is conscious of oneself in the mirror of tones that constantly assume new nuances, with which life, as it were, reacts on the allurements of the world. How then can the time seem long? How can one then grow weary of listening? While I was blind, I was surprised by the discovery that the sightless are not all bored. Time, which we otherwise measure by the relationship of objects which seldom vary and move as quickly as we wish, is now estimated by the change of conceptions. As now the soul incessantly produces and indefatigably heaps picture upon picture, no consciousness of monotony can arise. This consolation, bestowed by nature on the blind, the Hindu music bestows for the common good on all that have ears to hear.

Each rága has variations. They are called ráginis, or feminine rágas, and many of them are allotted to each masculine one. Their relationship, one to another, is stamped on the music in a most remarkable manner. The musical relationship is indeed a large factor, but the peculiar relationship of the ragas to the raginis is shown in the specific effect, the special moods thus awakened. Women produce effects otherwise than men. The Hindu music lies, in what concerns its extreme individuality, in another sphere than ours. Our objective would scarcely exist for it. Tones enchained one with another are not necessarily knitted together harmonically; there is no division into measures; tonality and rhythm are constantly changing. A Hindu musical composition, in its true character, is incapable of being recorded materially in our notation. The only determined objective quality of Hindu music is that which in Europe remains committed to subjective conclusions: expression, interpretation, touch. This music is pure primitiveness, pure subjectivity, absolutely the durée réelle, as Bergson would

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say, unaffected by exterior bonds. Only as rhythm is it in any way objectively comprehensible, for the rhythm shows, as it were, the neutral point between the objective and the subjective. Therefore this music is on one side understood by every one, on the other by only those spiritually developed to the highest degree; by every one in so far as each one is a living being and it embodies immediate, direct life; only by the most developed, as the Yogi alone is able to grasp its spiritual meaning who knows his own soul. The musician as such, in the presence of this art, with difficulty assumes a position of superiority. The metaphysician does this. He is indeed the man that mirrors the originality of life as such in the spirit; and this is exactly what Hindu music does. Listening to it, he recognizes his own particular knowledge, gloriously born anew in the world of sonority. This music is in fact only another more richly colored expression of Hindu wisdom. that wishes fully to understand it must have realized his own self: that the individual is only a fleeting tone in the symphony of worlds; that everything is part of a whole and nothing can be detached therefrom; that the objective is essentially nothing more than a mental condition, and no mood more than a momentary picture of shadowy life constantly fleeting. He must know that existence is beyond all form. which is only its expression and reflection; that redemption consists in anchoring one's consciousness to this existence. Thus did the Hindus whose guest I was feel and comprehend this music. The executants were like unto ecstatics communing with Divinity. And the hearers listened with the devotion with which one listens to divine revelation.

It was a memorable night. In the lofty hall hung with ancient pictures the noble figures of the Tagores, with their fine, thoroughly spiritualized countenances, in their artistically folded togas, were magnificently suited. Abanindronath, the painter of the family, re-

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minded me of the type that once adorned Alexandria. Rabindranath, the poet, impressed me wholly as a visitor from a higher, more spiritual world. Never before have I seen so much soul-substance condensed in a man. Of all lyric poetry of this period, Rabindranath Tagore's embodies the most richly and gorgeously colored profundity.

Count Keyserling's article was published in *Kunstwart*, the second number for June, 1914. The translation was published in "The 29th Announcement" of the Boston Music Company, September, 1914, and is here printed through the courtesy of that Company.

Sir Sourindro Mohun Tagore, who died in June, 1914,* at the castle of Tagore near Calcutta, was born in Calcutta in 1840. Writing at first in Bengali, he soon mastered Sanscrit, and before he was seventeen he wrote a book on geography and a drama "Muktavali." When he was seventeen he began to study music. He took lessons in European theory from a German, and in Hindu music from Luchmi Prasad and Kshetra Mokun Gosvani. He then began to collect what is now the most valuable musical library in his country. In 1871 he founded at his own expense the Bengal Music School, and in 1881, the Bengal Academy of Music. He supervised and maintained them until his death. His own system of notation is used throughout India. Organizing an orchestra, he replaced European instruments by those of his own land. His compositions attracted attention in the West. Many honors were awarded him. He was the first native of Bengal to be knighted by the English crown; he was the first Asiatic to receive the degree of Doctor of Music from the University of Oxford. He was a Justice of the Peace for Calcutta, a Fellow of the Calcutta University. He was permitted to keep armed retainers. In all, he wrote about

* According to a writer in the New York Evening Post.



sixty volumes in English, Sanscrit, and Bengali,—many on music, but also on other subjects, among them gems, metals, natural history. The greater number of Hindu instruments in the New York Metropolitan Museum of Art were collected for this museum by Tagore.

Mr. Fritz Kreisler was born at Vienna, February 2, 1875. began to play the violin when he was four years old, and two years later he played a concerto by Rode at a concert in which Patti sang. A pupil of Hellmesberger, he took the first prize at the Vienna Conservatory when he was ten years old. Then he went to the Paris Conservatory, studied under Massart, and in 1887 received, with Miss Gauthier and Messrs. Wondra, Pellenc, Rinuccini, the first prize for violin playing. He played at a Pasdeloup concert, then he went a-journeying. He saw Greece, and appeared for the first time in Boston, November 9, 1888, in Music Hall, with Mr. Rosenthal, the pianist. "Master" Kreisler then played Mendelssohn's Concerto, and Mr. Walter Damrosch led the orchestra. The boy in company with Mr. Rosenthal gave recitals in Bumstead Hall, December 17, 18, 19. He returned to Paris, studied again with Massart and with Godard and Delibes. He lived for two years in Italy, went home and did military service, and reappeared as a virtuoso in German cities in 1899. He visited the United States in 1900, and gave his first recital in Boston. December 18, at Steinert Hall. (Later recitals were on February 12, 26, March 2, 5, 16, 1901.) His first appearance at a Boston Symphony concert was on February 9, 1901, when he played Beethoven's Concerto. He went back to Europe, played in various lands, as Russia, returned to this country, and gave a series of recitals in Boston, January

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23, 25, February 1, 11, 1902. He played Spohr's Concerto in A minor ("Scena Cantante") in Boston at a Symphony concert, February 15, He returned to this country in 1904, and gave recitals in Boston, January 10, 13, 30, February 2, March 4, 1905. He played Brahms's Concerto at a Boston Symphony concert in Boston, March 11 of that year. He gave recitals in Jordan Hall, November 11, 19, 1907. On November 30, 1907, he played Lalo's Spanish Symphony at a concert of the Boston Symphony Orchestra in Symphony Hall. On December 15, 1907, he gave a recital in Symphony Hall, and on February 1, 1908, in Jordan Hall. He gave recitals in Boston in Jordan Hall, October 25, November 15, 1909; February 24, 1910. On April 9, 1910, he played Tschaikowsky's Concerto at a concert of the Boston Symphony Orchestra. At a concert of the same orchestra on November 23, 1912, he played Beethoven's Concerto. On December 1st of that year he gave a concert in Symphony Hall, assisted by an orchestra, and played Vivaldi's Concerto in C major, Mendelssohn's Concerto, and pieces by Martini, Pugnani, L. Couperin, Cartier, Tartini, Dvořák, Kreisler, and Paganini. He appeared with the Philharmonic Society of New York in Symphony Hall on November 2, 1913, and played Bruch's Concerto in G minor. On November 29, 1913, he played at a concert of the Boston Symphony Orchestra, Mozart's Concerto in D major, No. 4 (K. 218), and Viotti's Concerto in A minor, No. 22. On December 7, 1913, he gave a recital in Symphony Hall (Bach's Suite in E major, and pieces by Friedmann, Bach, L. Couperin, Pagnani, Corelli, Cartier, Tartini, Gluck, Schumann, Mozart, Kreisler, Paganini; on January 4, 1914, in Symphony Hall in a recital he played Mendelssohn's Concerto, Handel's Sonata in D, and pieces by Bach, Sulzer, Pugnani, Dittersdorf, Couperin, Tartini, Mendelssohn-Kreisler, Dvořák, Kreisler.

After active service in the Austrian army in the fall of 1914 he returned to the United States and gave a recital in Symphony Hall on December 13, 1914, when he played Handel's Sonata in A major, Tartini's Sonata "The Devil's Trill," Bach's Chaconne for violin alone, and pieces by Gluck, Mozart, Dvorák, Kreisler, Paganini.



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(Born at Hamburg, February 3, 1809; died at Leipsic, November 4, 1847.)

Mendelssohn in his youth composed a violin concerto with accompaniment of stringed instruments, also a concerto for violin and pianoforte (1823) with the same sort of accompaniment. These works were left in manuscript. It was at the time that he was put into jackets and trousers. Probably these works were played at the musical parties at the Mendelssohn house in Berlin on alternate Sunday mornings. Mendelssohn took violin lessons first with Carl Wilhelm Henning and afterwards with Eduard Rietz,* for whom he wrote this early violin concerto. When Mendelssohn played any stringed instrument, he preferred the viola.

As early as 1838 Mendelssohn conceived the plan of composing a violin concerto in the manner of the one in E minor, for on July 30 he wrote to Ferdinand David: "I should like to write a violin concerto for you next winter. One in E minor is running in my head, and the beginning does not leave me in peace." On July 24 of the next year he wrote from Hochheim to David, who had pressed him to compose the concerto: "It is nice of you to urge me for a violin concerto! I have the liveliest desire to write one for you, and if I have a few propitious days here, I'll bring you something. But the task is not an easy one.

*Mendelssohn spelled this musician's name "Ritz." They were intimate friends. Born in 1802 in Berlin, Rietz died there in 1832. He played in the Royal Orchestra and was a tenor in the Singakademie. In 1826 be founded and conducted the Philharmonic Society. His career as a violin virtuoso was cut short by a nervous affection of the left hand.



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The concerto was composed in 1844 and completed on September 16 of that year at Bad Soden, near Frankfort-on-the-Main. David received the manuscript in November. Many letters passed between the composer and the violinist. David gave advice freely. Mendelssohn took time in revising and polishing. Even after the score was sent to the publishers in December there were more changes. David is largely responsible for the cadenza as it now stands.

The parts were published in June, 1845; the score in April, 1862.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

Mendelssohn played parts of the concerto on the pianoforte to his friends; the whole of it to Moscheles at Bad Soden.

The first performance was from manuscript at the twentieth Gewandhaus concert in Leipsic, March 13, 1845. Ferdinand David was the violinist. Niels W. Gade conducted. Mendelssohn did not leave Frankfort. At this concert Beethoven's music to "The Ruins of Athens" was performed, and the programme stated that the greater portion of it was still unpublished.

The second performance was at a Gewandhaus concert in Leipsic, October 23, 1845. David was the violinist and Mendelssohn conducted. The third was at Dresden in the hall of the Hôtel de Saxe, November 10, 1845, at one of the concerts founded by Hiller and Schumann. The violinist was Joseph Joachim, then fourteen years old. He took the place of Clara Schumann, who had been announced as soloist, but was

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sick. Ferdinand Hiller conducted. At this concert the second version of Schumann's "Overture, Scherzo, and Finale" was performed for the first time.

The concerto is in three connected movements. The first, Allegro molto appassionato,* E minor, 2-2, begins immediately after an introductory measure with the first theme given out by the solo violin. This theme is developed at length by the solo instrument, which then goes on with cadenza-like passage-work, after which the theme is repeated and developed as a tutti by the full orchestra. The second theme is first given out pianissimo in harmony by clarinets and flutes over a sustained organ-point in the solo instrument. The chief theme is used in the development which begins in the solo violin. The brilliant solo cadenza ends with a series of arpeggios, which continue on through the whole announcement of the first theme by orchestral strings and wind. The conclusion section is in regular form. There is no pause between this movement and the Andante.

The first section of the Andante, C major, 6-8, is a development of the first theme sung by the solo violin. The middle part is taken up with the development of the second theme, a somewhat agitated melody. The third part is a repetition of the first, with the melody in the solo violin, but with a different accompaniment. Mendelssohn originally intended the accompaniment (strings) to the first theme to be played

*The indication in the original score is Allegro con fuoco.

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Mr. Spooner, the young tenor, possesses a voice of unusually beautiful quality, wide range and sufficient power. He has a manly and ingratiating presence, obvious musical feeling, and the necessary mechanical equipment of a singer.—Boston Globe.

Mr. Spooner is a delightful and rare tenor, and charmed the audience with his artistic program.—Washington Herald.

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The Finale opens with a short introduction, Allegretto non troppo, E minor, 4-4. The main body of the Finale, Allegro molto vivace, E major, 4-4, begins with calls on horns, trumpets, bassoons, drums, answered by arpeggios of the solo violin and tremolos in the strings. The chief theme of the rondo is announced by the solo instruments. The orchestra has a second theme, B major; the violin one in G major. In the recapitulation section the fortissimo second theme appears again, this time in E major. There is a brilliant coda.

This concerto has been played by many distinguished violinists who have visited this city. It has been played at the Symphony concerts in Boston by Alfred de Sève (February 18, 1882), Willis E. Nowell (December 26, 1885), C. M. Loeffler (December 11, 1886), Franz Kneisel (March 23, 1895), Leonora Jackson (February 17, 1900), E. Fernandez-Arbos (October 24, 1903), Maria Hall (January 27, 1906), and Sylvain Noack (December 27, 1913).

Joseph Burke, the actor, played the concerto at a concert of the Philharmonic Society in New York, November 24, 1849.

* *

Ferdinand David was born at Hamburg, June 19, 1810, in the house where Mendelssohn was born. He studied the violin with Spohr at Cassel, and composition with Hauptmann. In 1825 he appeared as a virtuoso at the Gewandhaus, Leipsic, with his sister Luise, a pianist, afterwards the wife of Dulcken. She went to London in 1828, played and taught there. She died in 1850. Queen Victoria was among her pupils. In 1827 he was violinist in the Konigstadt Theatre in Berlin. Two years later he was first violinist of a quartet that played for the

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pleasure of an amateur living at Dorpat in Russia. He wedded the amateur's daughter, and appeared as a virtuoso in Russian cities. In 1836 Mendelssohn, who had long been his friend, persuaded him to be the concert-master at the Gewandhaus, Leipsic. There he remained for thirty-seven years. When the Leipsic Conservatory was established, 1843, David was appointed violin professor. Joachim and Wilhelmj were among his pupils. He died suddenly, July 18, 1873, when on an excursion with his children near Klosters in the Grisons. A street is named after him in Leipsic.

David revived the works of the old Italian, French, and German schools, and edited and published them, as he took a part in preparing critical editions of Beethoven and Haydn. It is said that as a virtuoso he combined "the sterling qualities of Spohr's style with the greater facility and piquancy of the modern school."

Among his compositions are five violin concertos, variations, solo pieces, "Bunte Reihe," "Kammerstücke," an opera, "Hans Wacht" (Leipsic, 1852), two symphonies, sextet and quartet for strings, concert pieces for trombone and other wind instruments, songs. His "Violin School" is celebrated. A collection of standard works of old violinists is entitled "Hohe Schule des Violinspiels." Julius Eckardt has written "Ferdinand David und die Familie Mendelssohn" (1888). David's son, Peter Julius Paul David, born in 1840, led the orchestra at Carlsruhe (1862–65), then went to England, where he was for many years master of music at Uppingham School.

In 1839 David wished to visit London. Mendelssohn then wrote from Leipsic to Moscheles about David: "Let me most warmly recommend him to you. He is sympathetic, straightforward, and honest a man as ever was, a first-rate artist, and one of the few who love Art for its own sake, come what may. Please give him a kind reception—he deserves it—and assist him with your advice. Besides, if you wish to hear all about me and mine, nobody can better give you chapter and

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verse than he. We meet daily. I seldom make music without him, and what I compose he generally hears first."

In 1843 Berlioz, meeting David in Leipsic,—"the fidus Achates of Mendelssohn," as he wrote in the chapter of his memoirs dedicated to Stéphen Heller,—noted that David, speaking French perfectly, was of great assistance to him. David was fond of intellectual pursuits and was well read. A talent for languages apparently ran in the family. His sister Luise spoke four languages, and was conspicuous for her general intelligence.

Henry F. Chorley visited Leipsic in 1839. The city was entirely devoted to French opera, and "Les Huguenots" and "Gustave III." drew crowded audiences. Chorley saw "Les Huguenots." The wind instruments almost outnumbered the violins, nevertheless the skill shown in the management of the orchestra delighted Chorley. "I had never met then-I have never met since-with any executive head of an orchestra to compare with Herr David. Spirit, delicacy, and consummate intelligence, and that power of communicating his own zeal to all going along with him, are combined in him in no ordinary measure, and with the crowning charm of that good will and sympathy which only await citizens as worthy in head and heart (in the very best sense of the epithet) as he is. A sour, or conceited, or irregularly-living man might, it is possible, know his professional duties equally well; but he would never be followed by his townsfolk with such eager and cheerful zeal, if my faith in the connection of Art and Society be founded upon any reality. I could say more of Herr David's leading, as a thing in my experience entirely unique. I could dwell, too, upon the pleasant life he was then leading in his garden-house, spent in a constant interchange of good offices, musical and social, with his townsmen and strangers, unbroken by a shade of envy or irritability, or those other



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petty feelings of cabal and intrigue which eat the hearts away of so many artists. But it is a cruel thing to load the true-hearted and highly cultivated with the *plaster* of fulsome laudation, and I might not have printed as much as this, could not all that I have journalized be warranted to the full by the most cynical or preoccupied stranger, amateur or professional, who in those days ever assisted at one of the Leipsic Concerts."

ADDENDA: Programme Book of November 20–21, 1914, page 288. Laparra's "La Habanera" was performed a third time at the Boston Opera House on March 22, 1912, when Maria Gay, Jean Riddez, Fernand de Potter, and José Mardones took the chief parts. Mr. Caplet conducted. There was another performance on March 25, 1912, with the same cast.

Programme Book of December 18–19, 1914, page 472. Add to the biographical sketch of Miss Florence Hinkle that she sang in the performance of "The Messiali" by the Handel and Haydn Society on December 17, 1911.

Erratum: Programme Book of December 11–12, 1914. Page 400 begins: "Beethoven says: 'I, too, am in the second movement of the Fighth Symphony.'" Mr. H. E. Krehbiel, who has carefully studied Beethoven's conversation book as editor of the forthcoming edition in English of Thayer's Life of Beethoven, says that this speech has been wrongly attributed to Beethoven; that Schindler said these words and those that follow.

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Oscar Fried .	(a) Prelude and Double Fugue for String Orchestra (b) Adagio and Scherzo for Wind Instruments, Two Harps, and Tympani (First time at these concerts)
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Programme

Son	ата, Е	MAJOR Adagio	cantab	ile.	Alleg		argo.	Allegr Zimbalis		troppo.	•	٠	•	Hände
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(a)	AIR	•	•				•	•	. •	•		ď.		Bach
(b)		APILLON	s	•		•			•	•	•			Liebersohn
(c) (d)	MUSET				:		•		•	•		Ra		Liebersohn aydn-Auer
(a)	VIVACI	Si .	•	•		E.E.	D TO M	ZIMBALII	·	•	•	•	П	ayun-Auer
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(a)		ST DIE							•		•	•	•	Schubert
(b)		ANDMAN												Schumann
(c)		OTOSBLU	JME }		-	-								Brahms
(d)	Botsc	HAFT	•	•	•	٠,	٠	GLUCK	•	•	•	•	•	Dianins
						2								
								5.						
(a)	Air												_	Goldmark
(b)	SCHER									•				haikowsky
(c)		on Tris						•		•		•		Kalinnikow
(d)	TAMBO	URIN C	HINOIS	3		·		7		•	•	•	•	Kreisler
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		Russi										Arr	.by E	. Zimbalist
(c)		THE LA		THE	SKY	BLUE	Wati	ER .					,	_ Cadman
(d)	Тол	Messen	GER	•	•	· A	LMA	GLUCK	•	•	•	•	Frank	La Forge
								7.						
Due	ts:							••						
	ELEGY													Massenet
(b)		s Seren	JADE	•	•	•	•	•	•		•	•	:	Braga
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Direction, C. A. ELLIS (Symphony Hall, Boston)

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PROGRAMME

	The Granding
1.	(a) Concerto in C major Antonio Vivaldi Allegro maestoso—Andante lamentoso—Allegro giocoso.
	(b) La Folia Arcangelo Corelli
2.	(a) Romance in F major Beethoven
	(b) Romance in G major Beethoven
	(b) Itemanice in a major
	(c) Sarabande, Double and Bourrée in B minor - Bach
	(for violin alone)
	
3.	(a) Three Slavonic Dances Dvořák-Kreisler
	1. E minor 2. G minor 3. G major
	(b) Tambourin Chinois Kreisler

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PROGRAMME

b. Inte	ermezzo, B n ermezzo, F n el als Propho ntrabandist— tasie, C maj	najor et -(Transcri	•		g) }		Sch	umann
b. Imp c. Val d. Val	ntasie, F min promptu, F-s se, E-flat ma se, F minor erzo, C-sharp	harp majo jor	or				. (Chopin
b. Eas c. Pen d. Rev e. La	Sanctuaire t and West guine verie du Soir Jongleuse psodie, No. 2			· ·			schai	Ovorsky kowsky kowsky Liszt

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PROGRAM

Motet—Blessing, Glory and Wisdom			. Bach
a. The Neighbors of Bethlehem b. Slumber Song of the Infant Jesus			Gevaërt
For One who fell in Battle			Loeffler
Saint Mary Magdalen	9		D'Indy
March of the Cameron Men			Bantock
The Bells of St. Michael's Tower .			Stewart
Drinking Song			Brahms

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PROGRAM

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QUINTET in A major, for Pianoforte, Violin, Viola, Violoncello and Doublebass,	
Op. 114 (The Forellen Quintet)	Schubert

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Beethoven	•		. Concerto for Violin in D major
Haydn .		•	Symphony in G major, No. 6, "Surprise"
Schumann			Overture, "Genoveva"

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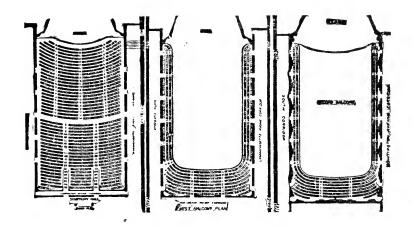
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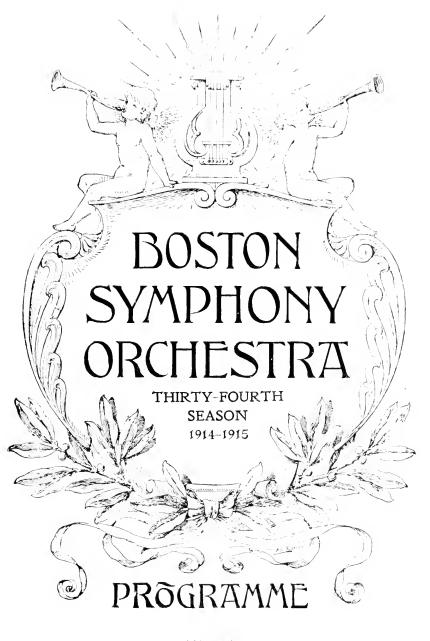
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THIRTY-FOURTH SEASON, 1914-1915 Dr. KARL MUCK, Conductor

Programme of the Eleventh Rehearsal and Concert

WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE



FRIDAY AFTERNOON, JANUARY 15 AT 2.30 O'CLOCK

SATURDAY EVENING, JANUARY 16 AT 8.00 O'CLOCK

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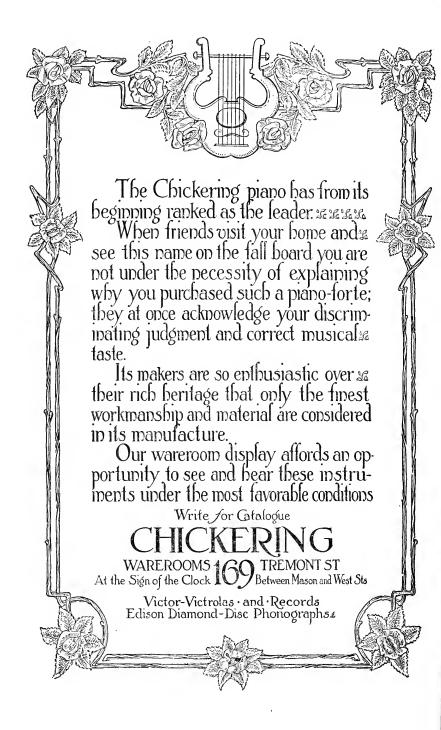
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Symphony in C minor, No. 1, Op. 68 Johannes Brahms (Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms was not in a hurry to write a symphony. He heeded not the wishes or demands of his friends, he was not disturbed by their impatience. As far back as 1854 Schumann wrote to Joachim: "But where is Johannes? Is he flying high or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself."

Max Kalbeck, of Vienna, the author of a life of Brahms in 2138 pages, is of the opinion that the beginning, or rather the germ, of the Symphony in C minor is to be dated 1855. In 1854 Brahms heard in Cologue for the first time Beethoven's Niuth Symphony. It impressed him greatly, so that he resolved to write a symphony in the same tonality. That year he was living in Hanover. The madness of Schumann and his attempt to commit suicide by throwing himself into the Rhine (February 27, 1854) had deeply affected him. He wrote to Joachim in January, 1855, from Düsseldorf: "I have been trying my hand at a symphony during the past summer, have even orchestrated the first movement, and have composed the second and third." This symphony was never completed. The work as it stood was turned into a sonata for two piano-

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fortes. The first two movements became later the first and the second of the pianoforte concerto in D minor, and the third is the movement "Behold all flesh" in "A German Requiem."

A performance of Schumann's "Manfred" also excited him when he was twenty-two. Kalbeck has much to say about the influence of these works and the tragedy in the Schumann family over Brahms as the composer of the C minor Symphony. The contents of the symphony, according to Kalbeck, portray the relationship between Brahms and Robert and Clara Schumann. The biographer finds significance in the first measures poco sostenuto that serve as introduction to the first allegro. It was Richard Grant White who said of the German commentator on Shakespeare that the deeper he dived the muddier he came up.

Just when Brahms began to make the first sketches of this symphony is not exactly known. He was in the habit, as a young man, of jotting down his musical thoughts when they occurred to him. Later he worked on several compositions at the same time and let them grow under his hand. There are instances where this growth was of very long duration. He destroyed the great majority of his sketches. The few that he did not destroy are, or were recently, in the Library of the Gesellschaft der Musikfreunde at Vienna.

We know that in 1862 Brahms showed his friend Albert Dietrich* an early version of the first movement of the symphony. Brahms was then sojourning at Münster. He composed in the morning, and the afternoon and evening were spent in excursions or in playing or hearing music. He left Hamburg in September of that year for his first visit to Vienna, and wrote to Dietrich shortly before his departure that the symphony was not ready, but he had completed a string quintet in F minor. In 1866 Dietrich asked Brahms for a symphony, that he might perform it in Oldenburg. Brahms told him in answer that he could not expect a symphony, but he should like to play to him the "so-called 'German Requiem.'"

We know that Dietrich saw the first movement in 1862. It was then without the introduction. Clara Schumann on July 1 of that year wrote to Joachim that Brahms had sent her the movement with a "bold" beginning. She quoted in her letter the first four measures of the Allegro as it now stands. She added that she had finally accustomed herself to them; that the movement was full of wonderful beauties and the treatment of the thematic material was masterly. Dietrich bore witness that this first movement was greatly changed. The manuscript in the possession of Simrock the publisher is an old copy by some

^{*} Albert Hermann Dietrich was born August 28, 1829, near Meissen. He studied music in Dresden and at the Leipsic Conservatory. In 1851 he went to Düsseldorf to complete his studies with Schumann. He conducted the subscription concerts at Bonn from 1855 till 1861, when he was called to Oldenburg as court conductor. He retired in 1890 and moved to Berlin, where he was made an associate member of the Königliche Akademie der Künste and in 1890 a Royal Professor. He composed two operas, a symphony, an overture, choral works, a violin concerto, a cello concerto, chamber music, songs, piano pieces. He died November 20, 1008.

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strange hand. It has a white linen envelope on which is daubed with flourishes, "Sinfonie von Johannes Brahms Mus: Doc: Cantab:" etc., etc. Kalbeck makes the delightful error of translating the phrase "Musicae doctor cantabilis." "Cantabilis!" Did not Kalbeck know the Latin name of the university that gave the degree to Brahms?

The manuscripts of the other movements are autographic. The second movement, according to the handwriting, is the youngest. The third and fourth are on thick music paper. At the end is written "J. Brahms Lichtenthal Sept. 76." Kalbeck says that the Finale was conceived in the face of the Zurich mountains, in sight of Alps and the lake; and the horn solo with the calling voices that fade into a melancholy echo were undoubtedly suggested by the Alpine* horn; the movement was finished on the Island of Rügen.

Theodor Kirchner wrote to Marie Lipsius that Brahms had carried this symphony about with him "many years" before the performance; and Kirchner said that in 1863 or 1864 he had talked about the work with Clara Schumann, who had then showed him portions of it, whereas "scarcely any one knew about the second symphony before it was completed, which I have reason to believe was after the first was ended; the second, then, was chiefly composed in 1877." In 1875 Dietrich visited Brahms at Zigelhausen, and he saw his new works, but when Dietrich wrote his recollections he could not say positively what these works were.

* Alpenhorn, or Alphorn, is an instrument of wood and bark, with a cupped mouthpiece. It is nearly straight, and is from three to eight feet in length. It is used by mountaineers in Switzerland and in other countries for signals and simple melodies. The tones produced are the open barmonies of the tube. The "Ranz des Vaches" is associated with it. The horn, as beard at Grindelwald, inspired Alexis Chauvet (1837-71) to write a short but effective planoforte piece, one of his "Cinq Feuillets d'Album." Orchestrated by Henri Maréchal, it was played here at a concert of the Orchestral Club, Mr. Longy conductor. January 7, 1902. The solo for English horn in Rossial's overture to "William Tell" is too often played by an oboe. The statement is made in Grove's Dictionary of Music and Musicians (Revised Edition) that this solo was originally intended for a tenoroon and played by it. Mr. Cecil Forsyth, in his "Orchestration," says that this assertion is a mistake, "based probably on the fact that the part was written in the old Italian notation; that is to say, in the bass clei an octave below its proper pitch." (The tenoroon, now obsolete, was a small bassoon pitched a fifth higher than the standard instrument.)



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We have quoted from Mme. Schumann's letter to Joachim in 1862. Brahms was working on the Adagio and Scherzo when he went from Hamburg to Baden-Baden in 1876. On September 25 he played to Mme. Schumann the first and last movements, and two weeks later the whole symphony. She noted her disappointment in her diary. To her this symphony was not comparable with the Quintet in F minor, the sextets, the pianoforte quartets. "I miss the melodic flight, however intellectual the workmanship may be. I am debating violently whether I should tell him this, but I must first hear the work complete from an orchestra." When she heard the symphony the next year in Leipsic, it made an o'erpowering impression on her, and she was pleased that Brahms had unconsciously changed the character of the Adagio to suit her wishes.

Max Bruch in 1870 wished to produce the symphony, but there was only one movement at that time. When the work was completed Brahms wished to hear it before he took it to Vienna. He thought of Otto Dessoff, then conductor at Carlsruhe and wrote to him. For some reason or other, Dessoff did not understand the drift of Brahms's letter, and Brahms was impatient. Offers to produce the symphony had come from conductors in Mannheim, Munich, and Vienna; but, as Brahms wrote again to Dessoff, he preferred to hear



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The symphony was produced at Carlsruhe by the grand duke's orchestra on November 4, 1876. Dessoff conducted. There was a performance a few days later at Mannheim where Brahms conducted. Many musicians journeyed to hear the symphony. Simrock came in answer to this letter: "It's too bad you are not a music-director, otherwise you could have a symphony. It's at Carlsruhe on the fourth. I expect from you and other befriended publishers a testimonial for not bothering you about such things." Simrock paid five thousand thalers for the symphony. He did not publish it till the end of 1877.

Brahms conducted the performance at Munich on November 15, 1876.* Levi had been his friend and admirer, but Brahms suspected that his devotion to Wagner had cooled this admiration. Nevertheless he refused an invitation to stay at Franz Wüllner's house, lest Levi might be offended. "Yet I do not wish to stay with him (Levi), for, to say the least, he plays comedy with his friends, and that I do not like." He did stay with Levi and thought the old friendship secure.

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^{*}When Brahms first appeared at a concert of the Musikalische Akademie in Munich, March 13, 1874, as composer, pianist, and conductor, he was warmly received. He conducted his Haydn variations and Three Hungarian Dances, and played the piano concerto in D minor; and the programme included songs sung by Heinrich Vogl. It was said of the Dances that they were not suited to an Akademie concert. "The reserve of the large audience towards the Hungarian dances was evidence of the sound musical taste of our concertgoers."

Levi wrote that the performance was excellent. "I have again wondered at Brahms as a conductor, and I learned much from him at the rehearsals." The reception of the symphony was lukewarm, if not cold. When Levi invited Brahms to bring his second symphony to Munich, Brahms wrote: "I think it would be better for you to perform the one in C minor." Levi did give a performance of the latter the next year, although there were earnest protests on the ground that the public did not like it. After the first movement there was silence; after the second and third there was fierce hissing. Levi wrote that the opposition was not so much from the Wagnerites as from the so-called classicists, led by the critic of the Augsburg Abendzeitung who was enthusiastic only for Lachner, Rheinberger, Zenger, and Rauchenegger.

The performances at Vienna, December 17, 1876; Leipsic, January 18, 1877; and Breslau, January 23, 1877, were conducted by Brahms. Concerning the performance at Leipsic we shall speak later. In Vienna the symplony was produced at Johann Herbeck's earnest request at a concert of the Gesellschaft der Musikfreunde. The audience was cool, especially after the last movement. Ludwig von Herbeck in the life of his father refers to Hanslick, who "in an unexplainable manner ranks this symphony as one of the most important symphonic works." Before this concert certain persons were allowed

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On May 18, 1876, Cambridge University offered Brahms an honorary degree. The others then named were Joachim, Sir John Goss, and Arthur Sullivan. (Joachim did not receive his degree until the next year.) If Brahms had accepted it, he would have been obliged to go to England, for it is one of the University's statutes that its degrees may not be conferred in absentia. Brahms hesitated about going, although he was not asked to write a work for the occasion. The matter was soon settled for him: the directors of the Crystal Palace inserted an advertisement in the Times to the effect that, if he came, he would be asked to conduct one of their Saturday concerts. Brahms declined the honor of a degree, but he acknowledged the invitation by giving the manuscript score and parts of the symphony to Joachim, who led the performance at Cambridge, March 8, 1877, although Mr. J. L. Erb, in his "Brahms," says that Stanford conducted. The programme included Bennett's overture to "The Wood Nymph," Beethoven's Violin Concerto (Joachim, violinist), Brahms's "Song of Destiny," violin solos by Bach (Joachim), Joachim's Elegiac overture in memory of H. Kleist, and the symphony. This Elegiac overture was composed by Joachim in acknowledgment of the honorary degree conferred on him that day. He conducted the overture and Brahms's symphony. The other pieces were conducted by Charles Villiers

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Stanford, the leader of the Cambridge University Musical Society. The symphony is often called in England the "Cambridge" symphony. The first performance in London was at the Philharmonic Concert, April 16 of the same year, and the conductor was W. G. Cusins. The first performance in Berlin was on November 11, 1877, by the orchestra of the Music School, led by Joachim.

There was hot discussion of this symphony. Many pronounced it in the first years labored, crabbed, cryptic, dull. Hanslick's article of 1876 was for the most part an inquiry into the causes of the popular dislike. He was faithful to his master, as he was unto the end. And in the fall of 1877 Bülow wrote from Sydenham a letter to a German music journal in which he characterized the Symphony in C minor in a way that is still curiously misunderstood.

"One touch of nature makes the whole world kin." This quotation from "Troilus and Cressida" is regarded by thousands as one of Shakespeare's most sympathetic and beneficent utterances. But what is the speech that Shakespeare put into the mouth of the wily, muchenduring Ulysses? After assuring Achilles that his deeds are forgotten; that Time, like a fashionable host, "slightly shakes his parting guest by the hand," and grasps the comer in his arm; that love, friendship,

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charity, are subjects all to "envious and calumniating time," Ulysses says:—

"One touch of nature makes the whole world kin,— That all, with one consent, praise new-born gauds, Though they are made and moulded of things past, And give to dust, that is a little gilt, More laud than gilt o'er-dusted."

This much-admired and thoroughly misunderstood quotation is, in the complete form of statement and in the intention of the dramatist, a bitter gibe at one of the most common infirmities of poor humanity.

Ask a music-lover, at random, what Bülow said about Brahms's Symphony in C minor, and he will answer: "He called it the Tenth Symphony." If you inquire into the precise meaning of this characterization, he will answer; "It is the symphony that comes worthily after Beethoven's Ninth"; or, "It is worthy of Beethoven's ripest years"; or in his admiration he will go so far as to say: "Only Brahms or Beethoven could have written it."

Now what did Bülow write? "First after my acquaintance with the Tenth Symphony, alias Symphony No. 1, by Johannes Brahms, that is since six weeks ago, have I become so intractable and so hard against Bruch-pieces and the like. I call Brahms's first symphony the Tenth, not as though it should be put after the Ninth; I should put it between the Second and the 'Eroica,' just as I think by the first Symphony should be understood, not the first of Beethoven, but the one composed by Mozart, which is known as the 'Jupiter.'"

The first performance in Boston was by the Harvard Musical Association, January 3, 1878. Carl Zerrahn conducted. The programme was as follows: Weber, Overture to "Euryanthe"; Grieg, Pianoforte concerto (William H. Sherwood, pianist); Gade, Allegretto from the Third

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The New York *Tribune* published early in 1905 a note communicated by Mr. Walter Damrosch concerning the first performance of the symphony in New York:—

"When word reached America in 1877 that Brahms had completed and published his first symphony, the musical world here awaited its first production with keenest interest. Both Theodore Thomas and Dr. Leopold Damrosch were anxious to be the first to produce this monumental work, but Dr. Damrosch found to his dismay that Thomas had induced the local music dealer to promise the orchestral parts to him exclusively. Dr. Damrosch found he could obtain neither score nor parts, when a very musical lady, a pupil of Dr. Damrosch, hearing of his predicament, surprised him with a full copy of the orchestral score. She had calmly gone to the music dealer without mentioning her purpose and had bought a copy in the usual way. The score was immediately torn into four parts and divided among as many copyists, who, working day and night on the orchestra parts, enabled Dr. Dam-

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rosch to perform the symphony a week ahead of his rival." The first performance in New York was on December 15, 1877.

* *

The symphony is scored for two flutes, two oboes, two elarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettledrums, strings. The trombones appear only in the finale.

The first movements open with a short introduction, Un poco sostenuto, C minor, 6-8, which leads without a panse into the first movement proper, Allegro, C minor. The first four measures are a prelude to the chief theme, which begins in the violins, while the introductory phrase is used as a counter-melody. The development is vigorous, and it leads into the second theme, a somewhat vague melody of melancholy character, announced by wood-wind and horns against the first theme, contrapuntally treated by strings. In the development wind instruments in dialogue bring back a fragment of this first theme, and in the closing phrase an agitated figure in rhythmical imitation of a passage in the introduction enters. The free fantasia is most elaborate. A short coda, built chiefly from the material of the first theme, poco sostenuto, brings the end.

The second movement, Andante sostenuto, E major, 3-4, is a profoundly serious development in rather free form of a most serious theme.

The place of the traditional scherzo is supplied by a movement, Un poco allegretto e grazioso, A-flat major, 2-4, in which three themes of contrasted rhythms are worked out. The first, of a quasi-pastoral nature, is given to the clarinet and other wood-wind instruments over a pizzicato bass in the 'cellos. In the second part of the movement is a new theme in 6-8. The return to the first movement is like unto a coda, in which there is varied recapitulation of all the themes.

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The finale begins with an adagio, C minor, 4-4, in which there are hints of the themes of the allegro which follows. And here Mr. Apthorp should be quoted:—

"With the thirtieth measure the tempo changes to più andante, and we come upon one of the most poetic episodes in all Brahms. Amid huslied, tremulous harmonies in the strings, the horn and afterward the flute pour forth an utterly original melody, the character of which ranges from passionate pleading to a sort of wild exultation according to the instrument that plays it. The coloring is enriched by the solemn tones of the trombones, which appear for the first time in It is ticklish work trying to dive down into a comthis movement. poser's brain, and surmise-what special outside source his inspiration may have had; but one cannot help feeling that this whole wonderful episode may have been suggested to Brahms by the tones of the Alpine horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland. This is certainly what the episode recalls to any one who has ever heard those poetic tones and their echoes. A short, solemn, even ecclesiastical interruption by the trombones and bassoons is of more thematic importance. As the horn-tones gradually die away, and the cloud-like harmonies in the strings sink lower and lower-like mist veiling the landscape-an impressive pause ushers in the Allegro non troppo, ma con brio (in C

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major, 4-4 time). The introductory Adagio has already given us mysterious hints at what is to come; and now there bursts forth in the strings the most joyous, exuberant Volkslied melody, a very Hymn to Joy, which in some of its phrases, as it were unconsciously and by sheer affinity of nature, flows into strains from the similar melody in the Finale of Beethoven's Ninth Symphony. One cannot call it plagiarism: it is two men saying the same thing."

This melody is repeated by horns and wood-wind with a pizzicato string accompaniment, and is finally taken up by the whole orchestra fortissimo (without trombones). The second theme is announced softly by the strings. In the rondo finale the themes hinted at in the introduction are brought in and developed with some new ones. The coda is based chiefly on the first theme.

* *

Dr. Heinrich Reimann finds Max Klinger's picture of Prometheus Unbound "the true parallel" to this symphony.

Dr. Hermann Deiters, an enthusiastic admirer of Brahms, wrote of this work: "The first symphony in C minor strikes a highly pathetic chord. As a rule, Brahms begins simply and clearly, and gradually reveals more difficult problems; but here he receives us with a succession of harsh discords, the picture of a troubled soul gazing longingly into vacancy, striving to catch a glimpse of an impossible peace, and growing slowly, hopelessly resigned to its inevitable fate. In the first movement we have a short, essentially harmonious theme, which first appears in the slow movement, and again as the principal theme of the allegro. At first this theme appears unusually simple, but soon we discover how deep and impressive is its meaning when we observe how it predominates everywhere, and makes its energetic influence felt throughout. We are still more surprised when we recognize in the second theme, so full of hopeful aspiration, with its chromatic progression, a motive which has already preceded and introduced the principal theme, and accompanied it in the bass; and when the principal theme itself reappears in the bass as an accompaniment to the second theme, we observe, in spite of the complicated execution and the



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psychic development, a simplicity of conception and creative force which is surprising. The development is carried out quite logically and with wonderful skill, the recapitulation of the theme is powerful and fine, the coda is developed with ever-increasing power; we feel involuntarily that a strong will rules here, able to cope with any adverse circumstances which may arise. In this movement the frequent use of chromatic progressions and their resultant harmonies is noticeable, and shows that Brahms, with all his artistic severity, employs, when needful, every means of expression which musical art can lend him.... The melodious adagio, with its simple opening, a vein of deep sentiment running throughout, is full of romance; the coloring of the latest Beethoven period is employed by a master hand. To this movement succeeds the naïve grace of an allegretto, in which we are again surprised at the variety obtained by the simple inversion of a theme. The last movement, the climax of the work, is introduced by a solemn adagio of highly tragic expression. After a short pause, the horn is heard, with the major third, giving forth the signal for the conflict, and now the allegro comes in with its truly grand theme. This closing movement, supported by ail the power and splendor of the orchestra, depicts the conflict, with its moment of doubt, its hope of victory, and moves on before us like a grand triumphal procession. To this symphony, which might well be called heroic, the second symphony bears the same relation that a graceful, lightly woven fairy-tale bears to a great epic poem."

It was Dr. Theodor Billroth, the distinguished Viennese surgeon, and not a hysterical poet, who wrote to Brahms in 1890: "The last movement of your C minor Symphony has again lately excited me in a fearful manner. Of what avail is the perfect, clear beauty of the principal subject in its thematically complete form? The horn returns

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at length with its romantic, impassioned cry, as in the introduction, and all palpitates with longing, rapture, and supersensuous exaltation and bliss."

There are interesting references to this symphony in "Johannes Brahms: The Herzogenberg * Correspondence," edited by Max Kalbeck and translated by Hannah Bryant (N.Y. 1909). When Brahms visited Leipsic to conduct it, he stopped at the Herzogenbergs. At the concert he conducted also his variations on a theme of Haydn and accompanied his songs "Mainacht," "Wie bist du, meine Königen," two "Heimweh" songs, and a pair of romances from "Magelone" sung by Georg Henschel. Dorffel wrote in the Leipziger Nachrichten that the effect of the symphony on the audience was "the most intense that has been produced by any new symphony within our remembrance." Yet a member of the Gewandhaus committee protested volubly against the proposed repetition of the symphony at an early date. Elisabet von Herzogenberg wrote to Brahms (January 23, 1877) about this. "It is really quite too tragic! But that is always the way when you count too much on anything, as we did. Es wär zu schön gewesen, es hat nicht sollen sein. — is probably thinking the same. They say, by the way, that he could not face the terrific strain of deciding whether the finale led to heaven or hell. . . . Please have the symphony printed soon; for we are all symphony-sick, and weary of straining to grasp the beloved, elusive melodies."

At Breslau Brahms discovered that it was a great help if some one

*Heinrich Picot de Peccaduc, Freiherr von Herzogenberg (Graz), June 10, 1843; Wiesbaden, October 9, 1900), who dabbled in all the arts, studied music at the Vienna Conservatory. He there became acquainted with Brahms, whom he idolized. In 1872 he settled in Leipsic, where he was interested with others in the Bach Verein, and in 1875 he conducted it. That year he was called to Berlin, made professor, and successor of Kiel as the Director in Composition at the Royal High School for Music. He wrote two symphonies; a Requiem, a Mass, and other music for the church; oratorios, cantatas, and much chamber music. Even an admirer said of his compositions: "His ruthless suppression of the natural instincts he had learned to mistrust made him almost a slave to form and technic."

In 1868 he married Elisabet von Stockhausen (Paris, April 13, 1847; San Remo, January 7, 1892). She was a pianoforte pupil of the organist Dirzka, and later of Julius Epstein, for her father lived in Vienna as Ambassador. She is described as having beauty and charm, a woman of fine musical taste and marked talent.

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else took his first rehearsal. "That clever young Buths* did it there admirably. I had only to take it up where he left it, and it went splendidly. The introduction to the last movement was quite different from the Leipsic performance—that is, just as I like it."

Note the enthusiasm of Heinrich von Herzogenberg over the symphony: "It seems to us an event of world magnitude, the absence of which is now unthinkable, enriching and ennobling our existence as only the greatest things can. As a musician who has met with affectation and superficiality at every turn in his not inconsiderable experience, I count myself (and all earnest seekers) happy in this pillar you have erected—though with no thought of us—in our path. What matters the morass on our left, the sandy waste on our right? It can only be a matter of indifference to you which road we strike. But if you will observe the Lilliputian migration (take a microscope, please!) you will perhaps find some satisfaction in the way the little folk have picked themselves up again, leaving here and there a boot in the mud in their anxiety to keep up, or shaking the dust from their garments (with quite a pretty color effect), one and all determined to stick to the right path."

Brahms wrote from Vienna, December 15, 1878, that Consul Limburger had invited him to conduct the first symphony at the Gewandhaus, Leipsic, on New Year's Day. "I am not inclined to do it. What is your conductor there for, after all! There is some sense in conducting one's works before they are printed, but only then."

Elisabet wrote a long letter from Leipsic on March 15, 1882. Hans

*Julius Buths, pianist and conductor, was born at Wiesbaden, May 7, 1851. He studied with his father, Karl, an oboe player, and with Freudenberg; from 1860 to 1870 at the Cologne Conservatory with Hiller and Gernsheim. In 1871 he won the Meyerbeer prize, took some lessons of Kiel, then studied in Italy and at Paris. From 1875 to 1879 he taught and conducted at Breslau; 1879 to 1890 at Elberfeld. In 1890 he went to Düsseldorf as City Music-director. This position he lost in 1908. In 1902 he was director of the Conservatory then founded. He was made a professor in 1895. Among his compositions are a pianoforte concerto, pianoforte quintet, and a string quartet. He has translated oratorios by Elgar into English.



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von Bülow the day before had given a Brahms concert with the Meiningen orchestra, after which, as he wrote, he wished to put the keys of the conquered city at the feet of Brahms. Elisabet wrote: "I have never heard your things done like that before." Bülow conducted the C minor Symphony, the Haydn Variations, and played the concerto in D minor. "The only time we have a glimpse of their real effect is when you conduct a first performance; any subsequent performances are listless, mechanical readings. But even when you are there, what can you get out of such short rehearsals? This time there was beauty of sound to satisfy the senses, while every feature was brought out with one effect. Above all there was a glow of genuine enthusiasm over the whole, sufficiently infectious to cause even a Gewandhaus audience to relax. Do you know they quite lost their heads at the end of the C minor? The din was so great that we had to ask ourselves if that were really the Gewandhaus with the same people sitting there. The fact is, that there was not the usual preponderance of prim, tiresome femininity, barely out of its teens; but fresh, young, listening faces and older ones who cannot get into the Gewandhaus ordinarily were there, all under a spell that deepened with every number, all attention from head to foot, smiling happily at this or that point—in a word, so charming and sympathetic that one felt like kissing some of them. As the Allegretto in A-flat received comparatively little applause, Bülow promptly repeated it. Then came the deluge!... We made a heathenish noise, my brother shouting encore at the finish like one possessed, though whether he wanted the whole symphony or only the last movement repeated he refuses to say. were just like children, and all felt we had come into our own at last. Bülow has never impressed me as he did last night. . . . His genuine, unreserved devotion to your music was so evident, and, alas! so un-

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usual a thing here, that we felt as if we were among friends again after living with strangers. For you know (though I can't resist repeating it) that your music is as indispensable to our existence as air, light, and heat... Yesterday when the horn first rang out in the last movement, it seemed as if you were sending us a glorious greeting from afar. You, poor thing, can never be a mere listener to music. You are really to be pitied." Brahms did not then go to Leipsic, for Bülow had not notified him of a change in date. It is a curious fact that in the voluminous correspondence of Bülow, published by his wife, Marie,—there are seven thick volumes,—there is no allusion to his concerts at Leipsic in March, 1882.

Elisabet in her letter said that the staccato passage that "comes before the lovely B-flat minor in the coda of the first movement was amazingly effective, sharp and clear-cut as we never heard it.... The energetic passages were indeed wonderfully worked out all through, if I except the fabulous roaring-lion basses after the *strigendo* in the introduction of the last movement. You forced them out so magnificently, while he did not exert half enough pressure. The *strigendo* itself was superb. I longed for our own oboist in the Adagio, for his sustained G-sharp is quite another thing, and he plays more artistically altogether. But the Meiningen clarinetist is great."*

* *

The symphony has been played in Boston at concerts of the Boston Symphony Orchestra under—

Mr. Henschel: December 10, 1881;† December 23, 1882; December 29, 1883.

*He was Richard Mühfeld (1856-1907), self taught, and first clarinetist of the Meiningen orchestra from 1876 to his death. He began as a violinist. Brahms wrote for him his Ops. 114, 115, and 120. From 1884 to 1896 Mühfeld played at the Bayreuth festivals.

† These dates are of the Saturday night concerts.

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Mr. Gericke (second term): April 14, November 24, 1900; December 27, 1902; February 25, 1905.

Dr. Muck: October 27, 1906.

Mr. Fiedler: October 10, 1908; March 11, 1911.

Dr. Muck (second term): May 3, 1913.

The symphony has been played here by visiting orchestras: by Theodore Thomas's, January 16, 1878; the London Symphony Orchestra, led by Mr. Nikisch, April 9, 1912; the Philadelphia Orchestra, Mr. Stokowski conductor, February 15, 1914.

- A. Prelude and Double Fugue for Grand Orchestra of Strings, Op. 10..... Oskar Fried
- B. Adagio and Scherzo for Wind Instruments, Two Harps, and Kettledrums, Op. 2 Oskar Fried

(Born at Berlin, August 10, 1871; now living in Berlin.)

Fried's "Praeludium und Doppel Fuge für grosses Streichorchester" was published in 1904.

The Prelude begins C minor, "kraftvoll, im Zeitmass sehr gemessen" (energetically, with the utmost precision in the movement). The fugue begins softly with muted strings, C minor, "etwas belebter" (somewhat livelier), and grows gradually in dynamic intensity.

This composition was performed for the first time in Boston at a Symphony concert led by Dr. Muck, March 30, 1907.

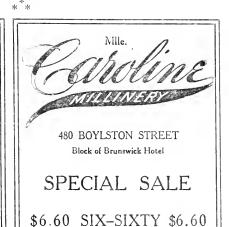
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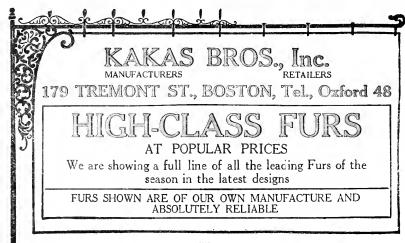
The Adagio and Scherzo for three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double bassoon, three horns, two harps, and kettledrums was composed about 1891. The composition has been seldom played. There were performances by a society of the wind instruments of the Vienna Court Opera Orchestra. There were performances at concerts of the Chicago Orchestra in Chicago, December 8, 9, 1905. The first performance in Boston was at a concert of the Longy Club, March 10, 1910. The players were A. Maquarre, A. Brooke, A. Battles, G. Longy, C. Lenom, F. Mueller, G. Grisez, P. Mimart, K. Stumpf, P. Sadony, J. Helleberg, E. Mueller, F. Hain, H. Lorbeer, J. Phair, H. Schuecker and Miss Shaw, A. Rettberg. Mr. Fiedler conducted.

The Adagio begins in B-flat major, langsam sehr aus drucksvoll (slow and with great expression), 6-4. Two preluding measures lead to the chief theme given to the English horn. This theme is developed. There are counter melodies for other instruments, with elaborate passage-work for harps, over a muttering of kettledrums.

A roll of the drums leads to the Scherzo, E-flat major, 3-8. There is a short prelude with glissando passages for the harps. The first theme is a sort of hunting-call for the horns and continued by other instruments. The first part is developed chiefly from this motive. There is a quieter middle section. The repetition of the first part is modified and shortened.

* *

Oskar Fried was born of an old Berlin family of the middle class. At the age of six he played easy violin concertos. As a youth, he was poor and headstrong. He left his home and lived in a humble village not far from Berlin, where he studied and played the violin and the horn. He barely maintained life by blowing chorals at funerals and



fiddling for dancing. He became a wanderer. He was now in Libau or Petrograd, now in some Italian town; now a member of a respectable orchestra, and now a strolling musician on the highway with queer When he was eighteen he went to Frankfort-on-the-Main, where as horn player he sat in the orchestra of the Opera. Humperdinck was then living in Frankfort. He was interested in Fried and gave him lessons. Fried assisted him in preparing the pianoforte score of 'Hänsel und Gretel," and wrote an orchestral fantaisie on this music. And here in Frankfort he wrote three songs, Op. 1, and the Adagio and Scherzo, Op. 2. In the third year of his sojourn in Frankfort he left the He was in Düsseldorf in 1894. Buths befriended him, but the restless man went to Munich, where Hamsun, Wedekind, Thomas Theodor Heine, and Bierbaum were his co-mates in Bohemia. Hermann Levi, the conductor, assisted him in the publication of his compositions, gave him a libretto by Bierbaum, "Die Vernarrte Prinzess." Fried wrote the music when he was wandering in South Tyrol, in Italy and in France. He completed the score, and the opera was ready for production at Darmstadt. Bierbaum was divorced from his wife, and Fried married her. The opera was taken into court, and it was decided that it should be produced, but not published, inasmuch as Fried had not completed it within the time agreed upon.

After three years in Munich, Fried went to Paris. Wedekind and Albert Langen saw that he had money enough for the journey and the first weeks. As soon as this was spent Fried, without acquaintances, without a knowledge of French, penniless, was in dire need, sick in a little inn, unable to send for a physician or to pay for his lodging. In some way help came to him. He began to make friends; he was intimate with Rops and Meier-Graefe. For two years he was happy. Then he went to Berlin. He had married in 1899. He and his wife lived in a village near the Havelsee, where, surrounded by vegetable gardens, he composed his two most important works. He afterward moved to the Nikolassee, and studied counterpoint with Philipp

Scharwenka.

Dr. Muck, who had become acquainted with Fried, persuaded the Wagner Society to produce the latter's "Das trunkne Lied" (Nietzsche's "Also sprach Zarathustra"), for solo voices, chorus, and orchestra, at its concert in Berlin, April 15, 1904. The solo singers were Miss Emmy Destinn, Mrs. Luise Geller-Wolter, and Paul Knüpfer. Dr. Muck then conducted the enlarged Philharmonic Orchestra, the Berlin Teachers' Singing Society, and a portion of the Berlin Liedertafel. The expenses of the performance were paid by a wealthy amateur of Berlin. "Das trunkne Lied" was performed again at Berlin early in 1906 under the composer's leadership, and by the Vienna Society of Music Friends early in 1905.



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Through the efforts of Dr. Muck the name of Fried was no longer unknown, and his unusual abilities were recognized. In 1904 Fried was appointed conductor of the Stern Singing Society as the successor of Gernsheim, and his production of Liszt's "Holy Elizabeth" established his reputation as a conductor. In 1905 he became the conductor of the Neue Konzerte in Berlin, at which orchestral compositions, chiefly of the advanced modern school, have been performed.

Max Reinhardt invited him to conduct his revival of Offenbach's "Orphée aux Enfers." Fried wrote music for Hofmannsthal's "Œdipus und die Sphinx," also for Reinhardt. In 1906 he appeared as a "guest" conductor in Frankfort-on-the-Main, Moscow, and Petrograd. His "Trunkne Lied" had been performed in Vienna, the "Erntelied" was performed in Bremen, Mottl brought out the Prelude for strings in Munich, and the music for Eberhard König's drama

"Saul" was heard in Dresden.

In the fall of 1907 a newly founded Gesellschaft der Musikfreunde Fried conducted its orchestra concerts, and began active work. brought out Nicodé's symphony "Gloria," the Fantastic Symphony, "Lelio," and other works of Berlioz, compositions by Borodin, Delius, Busoni, Scriabin, Hausegger, Andrae, Metzl, Rachmaninoff, Mahler, Pfitzner, Bantock, Charpentier, Klenau, Schönberg, besides works by Beethoven, Haydn, Mozart, Mendelssohn, Rubinstein, Verdi (The Requiem). In 1908 the Blüthner Orchestra was organized and Fried was appointed conducter. He held this position until 1914, when Paul Scheinpflug was appointed in his place, but the war prevents the latter from exercising his office. In 1911 a thoughtless speech in rehearsal at Petrograd about the power of money in Russia caused Fried's dismissal. It was stated that he said, "Everything in Russia is purchasable—even the Tsar." Fried says that his speech was as follows: "A fourth rehearsal is a matter of money—and even in Russia everything can be had for money."

Fried has had little time of late to compose. It is said that he was never methodical in his composition; that he would work by fits and starts; that he never made sketches, but when he was in the mood he would work with the utmost concentration of mind, nor would he then allow the presence of even his beloved dog; that his love for old forms is such that when he feels the desire to compose he exclaims,

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Fried's compositions are as follows:-



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Opus 4. Lieder. Three songs, poems by Bierbaum, "Die Mauer entlang."

Feodora von Zobeltitz and Karl Henkell (A. Deneke, Berlin).

Opus 5. Three Lieder: Nietzsche's "Die Sonne sinkt"; Bierbaum's "Der Tod krönt die Unschuld"; Emanuel von Bodman's "Meine Mutter sang über meiner Wiege" (Bote & Boch, Berlin, 1901).

Opus 6. Piano pieces, four hands, "For the little Hilde" (Bote & Boch,

Berlin).

Opus 7. Seven Lieder: "So sprach ein Weib," "Heiterkeit, güldene Komm," "Süsse Leier," and "Venedig," by Nietzsche; "Sommernachtslied" and "Morgenständchen," by Bierbaum; "Wiegenlied," by Dehmel (Hainauer, Breslau).

Opus 8. Three songs for two voices. They are in canon form: Nietzsche's "Mailied"; Goethe's "Wechsel"; Dehmel's "Herr und Herrin" (Hainauer,

Breslau).

"Verklärte Nacht" (Dehmel), for alto, tenor, and orchestra (Breitkopf Opus 9. & Härtel).

Präludium und Doppelfuge, for full orchestra of strings (Hainauer, Opus 10.

Breslau).

Opus 11. "Das trunkne Lied" from the "Zarathustra," for solo voices, mixed chorus, and orchestra (Hainauer, Breslau).

Opus 12. Three Lieder for women's chorus, four voices a cappella, Mörike's "Er ist's"; Gottfried Keller's "Abendlied"; Evers's "Nachtgeschwätz" (Hainauer, Breslau).

ment of violin (harp ad lib.), poem by Rainer Maria Rieke (Hainauer, Breslau).

Opus 15. "Erntelied," for male chorus and full orchestra, poem by Richard Dehmel (Hainauer, Breslau).

Dr. Hugo Leichtentritt has written a biographical sketch of Fried: "Monographien Moderner Musiker," Vol. I., 47-58 (Leipsic, 1906). A life of Fried by Paul Stefan with two portraits by Max Liebermann and Louis Corinth was published in Berlin by Erich Reiss (1911).

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OVERTURE TO THE OPERA, "THE MAGIC FLUTE."
WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

Emanuel Johann Schikaneder, the author of the libretto of "The Magic Flute," was a wandering theatre director, poet, composer, and play-actor. Vain, improvident, shrewd, a bore, he nevertheless had good qualities that won for him the friendship of Mozart. In 1791 Schikaneder was the director of the Auf der Wieden, a little theatre where comic operas were performed, and he no doubt would have made a success of his venture, had he curbed his ambition. the verge of failure, he made a fairy drama out of Wieland's story, "Lulu, or the Enchanted Flute." He asked Mozart to write the music for it. Mozart, pleased with the scenario, accepted the offer and said: "If I do not bring you out of your trouble, and if the work is not successful, you must not blame me; for I have never written magic music." Schikaneder had followed closely Wieland's text; but he learned that Marinelli, a rival manager, the director of the Leopoldstadt Theatre, thought of putting upon the stage a piece with the same subject. So he hurriedly, and with the assistance of an actor named Gieseke, modified the plot, and substituted for the evil genius of the play the high priest Sarastro, who appears to be the custodian of the secrets and the executor of the wishes of the Masonic order.

Certain writers have found a deep and symbolical meaning in the most trivial dialogue and even in the music of the overture. Some have gone so far as to regard the opera as a symbolic representation of the French Revolution. To them the Queen of Night is the incarnation of Royalty. Pamina is Liberty, the daughter of Despotism, for whom Tamino, the People, burns with passionate love. Mono-

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statos is Emigration; Sarastro is the Wisdom of the Legislature; the priests represent the National Assembly.

Mozart saw nothing in the text but the libretto of a magic opera. Goethe and Hegel were equally blind. The former once wrote of the text, "The author understood perfectly the art of producing great theatrical effects by contrasts," and Hegel praised the libretto highly for the mixture of the common and the supernatural, for the episodes of the tests and the initiations.

Schikaneder knew the ease with which Mozart wrote, and he also knew that it was necessary to keep watch over him, that he might be ready at the appointed time. Mozart's wife was then in Baden. Schikaneder therefore put Mozart in a little pavilion which was in the midst of a garden near his theatre. The music of "The Magic Flute" was written in this pavilion and in a room of the casino of Josephdorf. Mozart was deep in doleful dumps when he began his task, and Schikaneder surrounded him with members of his company. It was long believed that the composer was then inspired by the beautiful eyes of the singing woman, Gerl, but the story may rest on no better foundation than the one of the Mrs. Hofdaemmel tragedy, which even Otto Jahn thought worthy of his investigation.

Schikaneder made his proposal early in March, 1791. The overture was composed September 28, 1791. On September 30 of that year "Die Zauberflöte," a grand opera in two acts, was produced at the Auf der Wieden Theatre. The cast was as follows: Sarastro, Gerl; Tamino, Schack; Queen of Night, Mme. Hofer; Pamina, Miss Gottlieb; Papageno, Schikaneder; Monostatos, Nouseul. Mrs. Gerl took the part of the "Third Lady" and "An Old Woman." Mozart conducted the first two performances.

The opera disappointed the Viennese at first, and Mozart was cut to

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the quick. The cool reception was not due to the character of the subject; for "magic plays" with music of Viennese composers, as Wenzel Müller, were very popular, and "The Magic Flute" was regarded as a Singspiel, a "magic farce," with unusually elaborate music. The report from Vienna that was published in Kunzen and Reichardt's music journal, Studien für Tonkünstler und Musikfreunde (Berlin, 1793, p. 79), tells the story: "The new machine-comedy, 'The Magic Flute,' with music by our Kapellmeister Mozard [sic], which was given at great expense and with much sumptuousness, did not meet with the expected success, for the contents and dialogue of the piece are utterly worthless." But Schikaneder was obstinate in his faith, and the opera soon became the fashion, so that the two hundredth representation was celebrated at Vienna in October, 1795. "The Magic Flute" made its way over the continent. The libretto was translated into Dutch, Swedish, Danish, Polish, Italian. Paris knew the opera in 1801 (August 23) as "Les Mystères d'Isis." The first performance in London was on May 25, 1819, in Italian.

Mozart's operas have met with little favor in Italy.* "The Magic Flute" met with scanty recognition in Milan in 1816, and it failed at

Florence in 1818.

In 1897 Gustav Mahler brought out at the Vienna Opera House "The Magic Flute" in the original version without the customary cuts or changes, and he even had the flying machine for the three genii reconstructed.

Mozart died shortly after the production of "The Magic Flute," in deep distress. This opera with the music of his Requiem was in his mind until the final delirium. The frivolous and audacious Schikaneder, "sensualist, parasite, spendthrift," filled his purse by this opera, and in 1798 he built the Theater an der Wien. On the roof he put his own statue, clothed in the feather costume of Papageno. His luck was not constant, and in 1812 he died in poverty.

* *

*This statement is made, yet, produced at La Scala, April 15, 1816, it was performed 38 times that season. The first opera by Mozart produced at La Scala was "Così fan tutte," which in 1807 was performed 39 times, and 14 times in 1814.

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There has always been since 1791 discussion concerning the treatment of Masonic thoughts and rites in "The Magic Flute," both in the text and the music. Jahn had a firm belief that "the dignity and grandeur with which the music reveals the symbolism of these mysteries certainly have their root in his [Mozart's] intense devotion to the Masonic idea. A clear indication of this devotion was given in this overture to the initiated, but in a way that shows how well he distinguished between Masonic symbolism and artistic impulse."

Mozart's devotion to Masonry is well known, and he may have been inspired by Masonic thoughts when he wrote the overture. He may have anticipated Herder and Ulibischeff and endeavored to express the idea of a struggle between light and darkness. It is highly probable, however, that he was chiefly concerned with making music. As Henri Lavoix says in his "Histoire de l'Instrumentation": "Here the master, wishing, so to speak, to glance back and to give a final model of the old Italian and German overtures with a counterpointed theme, which had served, and still served, as preface to many operas, pleased himself by exhibiting the melodic theme that he had chosen,

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J. R. Planché tells in his "Recollections and Reflections" (London, 1872) of his making an English version of "Die Zauberflöte" for Alfred Bunn, manager of Drury Lane. The opera was performed March 10, 1838, with Mrs. E. Seguin as the Queen of Night; Emma Romer, Pamina; John Templeton, Tamino; Henry Phillips, Sarastro; Gubilei, Monostatos; and Balfe, Papageno. Planché reprinted in his "Recollections" a few observations he appended to his "Book of the Songs," all that was published of the English opera. It appears that he followed the march of the principal incidents, but made alterations "to the working-out, as well as in him lay, of the allegory dimly shadowed forth by the German author, and utterly lost sight of by his Italian traducer."

"According to Plutarch," says Planché, "the Egyptians held two principles—one good, the other evil. The good principle consisted of three persons—Osiris, Isis, and Orus, their son. The evil principle was Typhon, to whom all bad passions, diseases, tempests, and earthquakes were imputed. Osiris was synonymous with reason and light; Typhon with the passions without reason, and therefore with darkness; and the whole plot of the opera turns upon the struggle between these two oldest of contending parties for the mastery over Pamina, the daughter of an Egyptian enchantress, and priestess of Typhon, yeleped the Queen of Night. The magic flute, by the agency of which Tamino is destined to acquire an influence over the mind of Pamina, has the power of inspiring love, the most potent of human passions. Bestowed on him by the powers of darkness and evil, it is of course merely sensual; purified by the powers of light and reason, its magic is made subservient to the best and holiest of purposes, and guides the faithful pair through all worldly dangers to the knowledge of heavenly TRUTH, as typified by their initiation into the mysteries of Isis."

The first performance of "The Magic Flute" in Boston was at the Boston Theatre on January 11, 1860, in Italian. The cast was as follows: Astrifiammante, Mme. Colson; Pamina, Mme. Gazzaniga; Papagena, Mme. Strakosch; three Attendants on the Queen, Mmes. Berger, Reichardt, Morra; Tamino, Stigelli; Papageno, Ferri; Sarastro, Junca; Monostatos, Amodio; Oratore, Muller: Muzio

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conducted, and Theodore Thomas was concert-master. The playbill stated that there would be a chorus of over one hundred. "The grand orchestra has been increased by the addition of the most prominent professors of the city." It was said at the time by Mr. Dwight that the chorus was shockingly out of tune, the scenery was imperfect, and one young lady expressed her disappointment that there were no airs in the opera. It is not improbable that some mutilated version of the opera in English was performed in Boston before 1860, but the performance in 1860 was the first worthy of record.

The first performance in German was at the same theatre on October 18, 1864. Queen of Night, Johanna Rotter; Pamina, Lizzie Eckhardt; Papagena, Pauline Canissa; Tamino, Franz Himmer; Sarastro, Karl Formes; Papageno, Anton Graff; Monostatos, Edouard Harmier; "Three Boys," Mmes. Marie Marcheaud, Laroche, Dehlow. Carl

Anschütz conducted.

On October 31, 1873, at the Boston Theatre, the cast was as follows: Astrifiammante, Ilmadi Murska; Pamina, Mme. Rudersdoff; Tamino, Vizzani; Papageno, Ronconi; Monostatos, Testa; Sarastro, Jamet. Torriani conducted.

Italian Opera Festival, Mechanics Building, May 11, 1882: Astrifiammante, Etelka Gerster; Pamina, Minnie Hauk; Papagena, Miss Van Arnheim; Tamino, Lazzarini; Papageno, Carbone; Monostatos, G. F. Hall; Sarastro, Marcini; Orator, Bardini; three damsels, Mmes. Marie, Ancone, Berta; three genii, Mmes. Lancaster, Cerbi, Ricci. S. Behrens conducted.

Boston Theatre, March 13 and 22, 1902 (Italian): Astrifiammante, Mme. Sembrich; Pamina, Mme Gadski; Papagena, Fritzi Scheff; three damsels, Mmes Ternina, Homer, Bridewell; three genii, Mmes. Marelly, Van Cauteren, Randall; Tamino, Dippel; Papageno, Campanari; Monostatos, Reiss; Orator, Dufriche; Sarastro, Blass. Walter Damrosch conducted.

Boston Theatre, April 6, 1904 (German): Queen of Night, Mme. Sembrich; Pamina, Mme. Gadski; Papagena, Camille Seygard; three damsels, Mmes. Weed, Ralph, Poehlmann; three genii, Mmes. Lemon, Bouton, Mapleson; Tamino, Kraus; Papageno, Goritz; Monostatos, Reiss; Orator, Mühlmann; Sarastro, Blass. Felix Mottl conducted.

There was a performance in English of "The Magic Flute" at the Park Theatre, New York, April 11, 1833, but the first performance in

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New York worthy the name was in Italian at the Academy of Music, November 21, 1859, by the company that visited Boston in 1860. New Yorkers in 1859 condemned the opera as old-fogyish, and dull.

"THE MAGIC FLUTE."

(London Times, May 28, 1914.)

Mozart, we are told, was very angry when people mistook "The Magic Flute" for nothing more than a piece of buffoonery. It was a very serious allegory—all about the clerical party, and Maria Teresa, and the Freemasons, and what not. Everything in it had a symbolical meaning, and it was a political and moral treatise. Its allegorical nature seems to have appealed to the public of Mozart's day. They knew what it was all about, and possibly could recognize the allusions. How many, we wonder, of the audiences that now throng Drury Lane to hear "The Magic Flute" care the price of a programme what it is all about, or could even pretend to have read enough about it to understand one-tenth of the illusions? It is safe to say that for nearly every one Papageno is just a comic bird-catcher, and his "Pa-pa-pa-pa" duet with Papagena just a delicious piece of nonsense. It is enough for us that Monostatos is a funny and evil little black fellow who gets properly trounced, and the magic flute a wind instrument that discourses heavenly sweet music; while what more do we want of Sarastro than an heroic and saintly figure, or of Tamino than a prince who learns self-control? The more the hearer knows of the hidden meaning and of the circumstances to which it was applicable, the more intellectual interest, no doubt, will he derive from a study of the opera; but in the hearing (since hearings are so few) he is more likely to draw the greater benefit who listens to the music, and takes the queer, wilful story just as it appears, than he who burrows for abstruse allusions. The one may tickle his intellect; the other will satisfy and enlarge his soul with an exquisite joy.

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"Gulliver's Travels" a noble story for the boy in us, when the author meant it for a savage satire. Yet as a boy's story we read it, and as a boy's story we read "The Pilgrim's Progress." There are pedants, too, who have tried to fit allegories even to Homer, and would have us think of solar myths, of seasonal festivals and folklore, when we want only to fight with Achilles or to weep with Andromache. Shakespeare himself is not exempt. "Macbeth," we have been told, is not the story of Macbeth, but of some political party or some dynastic faction in the days of Elizabeth—if, indeed, the whole set of plays are not a depository of Rosicrucian mysteries. There are works, it is true, in which there is no escaping the allegory. One could not read "The Battle of the Books" for its own sake, nor be interested in Dryden's hind and panther as we are interested in Shere Ali and the bander-log. But these are works which (with the exception of "Erewhon," perhaps) are not widely read. They are left, for the most part, to students. On the other hand, with all our reverence for allegorical art, we disregard, in practice, the allegory, the inner meaning, as much as possible, treating it just as we treat the moral. The sturdiest Protestant may love the Madonnas in the National Gallery; stout followers of Nietzsche may go to every performance of "Parsifal." The moral, the precise application to life given by the artist to his work, is disregarded. In the same way, we disregard allegory whenever there is the least excuse, rendering it lip-service and thinking all the while of something else.

Of the two tendencies, there can be little doubt which has the sincerity of man behind it. Allegory is an intellectual and moral game, and, like most things in the domain of intellect and morals, it suffers change. Beauty nothing can wither; it goes behind the things of time and circumstance, bringing light and power into the changeless spirit of man. It is the same with fun and excitement, and the other material out of which art may mould beauty. We may still tremble before Giant Despair, though his exact meaning for us (if he has one) is very different from his exact meaning for Bunyan—because terror is immortal, and Bunyan's artless art brings his terror home to us. We may still laugh at Papageno and bow before Sarastro, because, however little we may know of Freemasonry and Maria Teresa, Mozart has given to these temporal things a spirit of deathless beauty.

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PROGRAM

1.	SCHUMANN					. Carnaval
	Replique, Papillon Chopin, Estrella, F	is, A. S. C Reconnais	C. H.—S. sance, Pai	C. H. A. o atalon et	(Lett Colci	Florestan, La Coquette, res Dansantes) Chiarina, mbine, Valse Allemande, avidsbundler' contre les
2.	ВАСН					Sonate, G minor
			(Unacco	mpanied)		
3.	BRAHMS					Intermezzo, B minor
Э.	DRAHIVIS	•	•	•		Capriccio, B minor
	CHOPIN					Etude
	LISZT				·	∫ Gnomenreigen
	21021			•	•	Mazeppa
4.	TSCHAIKOW	SKY				. Meditation
	PAGANINI				٠.	Caprice, E major
	SGAMBATI					. Gondoliera
	SINIGAGLIA			•		Rhapsodia Piemontese

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SYMPHONY HALL, Sunday Afternoon, January 24, 1915, at 3



FRITZ KREISLER

Direction, C. A. ELLIS (Symphony Hall, Boston)

CARL LAMSON, Accompanist

PROGRAMME

I. (a) SUITE IN E MINOR	. Bach
 (b) Fugue in A major	. Tartini . Corelli Pugnani
2. Concerto in A minor, No. 24	. Viotti
3. (a) Introduction and Scherzo (for violin alone)	. Kreisler
(b) Two Caprices	Paganini
(c) Slavonic Fantasy Dvoi	řák-Kreisl er
Tickets, \$2.00, \$1.50, \$1.00, and 50 cents, at Box Office	

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FIRST CONCERT, JANUARY 21, 1915, IN JORDAN HALL

PROGRAM

Motet-Blessing, Glory and Wisdom						. Bach
a. The Neighbors of Bethlehem	t					Gevaërt
b. Slumber Song of the Infant Jesus	1	•	•	•	•	
For One who fell in Battle .						Loeffler
Saint Mary Magdalen .						D'Indy
March of the Cameron Men .						Bantock
The Bells of St. Michael's Tower						Stewart
Drinking Song						Brahms

Soloist, Mme. MARIE SUNDELIUS

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Wednesday Afternoon, January 27, at 3

SONG RECITAL

Julia Heinrich

MAX HEINRICH, Accompanist

PROGRAM

Care Selve (from Oper "Atalanta"); Recitativ and Aria, "Lusinghe più care," Handel. Mondnacht; Soldatenbraut, Rob. Schumann. Fruehling und Liebe; Ach wenn ich doch ein Immchen wär, Rob. Franz. Wirwandelten; Botschaft. Joh. Brahms. Die Allmacht, Franz Schubert. Ueber die Heide; Herbstabend; Deine Stimme, Max Heinrich. Vieille Chanson, Bizet. Si j' etais Dieu (MSS.), Courtland Palmer. Romance, Debussy. Chère Nuit, A. Bachelet. What's his Heart; Confidence, MacDowell. Ah, Love but a Day, Mrs. H. H. A. Beach. Autumn within, S. S. Colburn. Where Corals lie, E. Elgar.

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Thursday Evening, January 28, at 8.15

Flonzaley Quartet

PROGRAMME

Quartet in D minor, Op. 74				Reger
Quartet in D major, Op. 76, No.	5			Haydn

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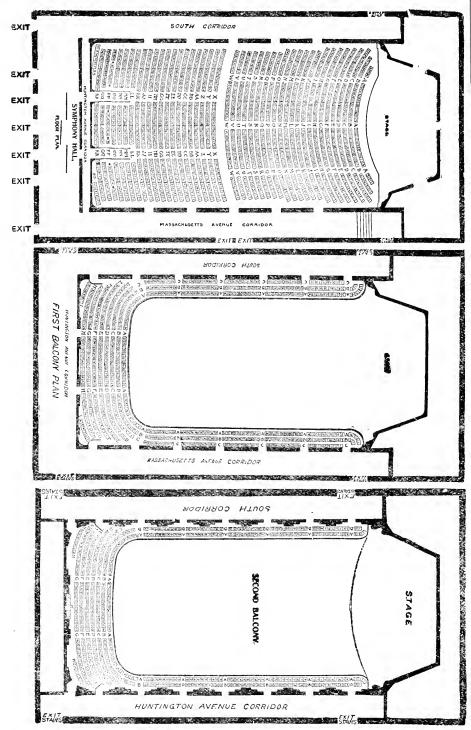
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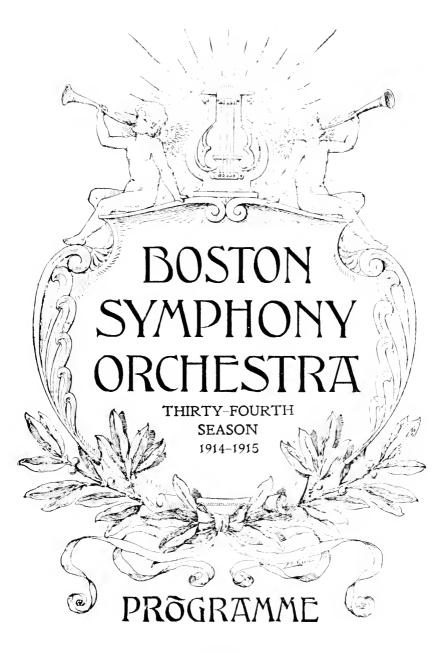
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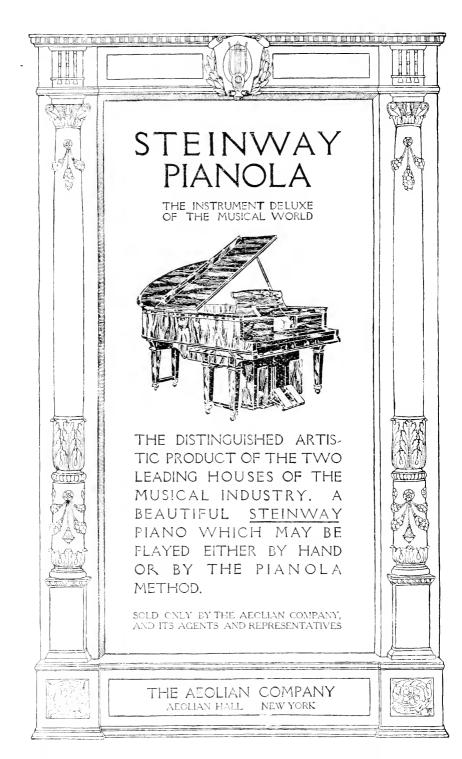
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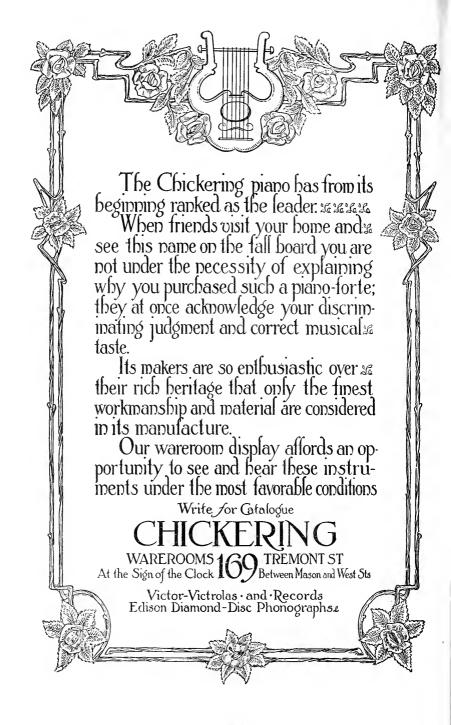
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FRIDAY AFTERNOON, JANUARY 22, at 2.30 o'clock

Sibelius

SATURDAY EVENING, JANUARY 23, at 8.00 o'clock

Symphony No. 1, in E minor, Op. 39

Programme

I. Andante ma non troppo; Allegro energico.
II. Andante, ma non troppo lento.
III. Allegro.
IV. Finale (Quasi una fantasia): Andante; Allegro molto.

Strauss

. . Tone-poem, "Thus spake Zarathustra" (freely after Friedr. Nietzsche), Op. 30

Beethoven

. . Overture to "Leonore," No. 3, Op. 72

There will be an intermission of ten minutes after the symphony

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City of Boston, Revised Regulation of August 5, 1898.—Chapter 3, relating to the covering of the head in places of public amusement

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SYMPHONY IN E MINOR, No. 1, Op. 39 JAN SIBELIUS

(Born at Tavastehus, Finland, December 8, 1865; now living at Helsingfors.)

Sibelius has thus far composed four symphonies. The first was composed in 1899 and published in 1902. The first performance of it was probably at Helsingfors, but I find no record of the date. The symphony was played in Berlin at a concert of Finnish music, led by Keianus, in July, 1900.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, January 5, 1907, when Dr. Muck conducted. A second performance was led by Dr. Muck on November 16, 1912.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, harp, and strings.

I. Introduction: Andante ma non troppo, E minor, 2-2. Over a drum-roll that rises and falls in intensity a clarinet sings a mournful melody, which is of much importance in the Finale of the symphony.

The first violins, after the short introduction, give out the first theme with imitative passages for violas and violoncellos. Allegro energico, E minor, 6-4. There are two subsidiary motives, one for wind instruments and one, derived from this last, for strings. A crescendo leads to a climax, with the proclamation of the first chief



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theme by full orchestra with a furious drum-roll. The second and contrasting chief motive is given to the flutes, piano ma marcato, against tremulous violins and violas and delicate harp chords. conclusion of this theme is developed and given to the flutes with syncopated rhythm for the strings. The pace is quickened, and there is a crescendo, which ends in B minor. The free fantasia is of a passionate nature with passages that suggest mystery; heavy chords for wind instruments are bound together with chromatic figures for the strings; wood-wind instruments shriek out cries with the interval of a fourth, cries that are taken from one in the Introduction: the final section of the second theme is sung by two violins with strange figures for the strings, pianissimo, and with rhythms taken from the second chief theme. These rhythms in the course of a powerful crescendo dominate at last. The first chief theme endeavors to assert itself, but it is lost in descending chromatic figures. Again there is a crescendo, and the strings have the second subsidiary theme, which is developed until the wild entrance of the first chief motive. The orchestra rages until, after a great outburst and with clash of cymbals, a diminuendo leads to gentle echoes of the conclusion of the second theme. the second theme tries to enter, but without the harp chords that first accompanied it. Rhythms that are derived from it lead to defiant blasts of the brass instruments, and the movement ends in this mood.

Andante, ma non troppo lento, E-flat major, 2-2. Muted violins and violoncellos an octave lower sing a simple melody of resignation. A motive for wood-wind instruments promises a more cheerful mood, but the promise is not fulfilled. The first bassoon, un poco meno andante, and other wood-wind instruments take up a lament which becomes vigorous in the employment of the first two themes. motive for strings is treated canonically. There are triplets for woodwind instruments, and the solo violoncello endeavors to take up the first song, but it gives way to a melody for horn with delicate figuration for violins and harp, molto tranquillo. The mood of this episode governs the measures that follow immediately in spite of an attempt at more forcibly emotional display, and it is maintained even when the first theme returns. Trills of wood-wind instruments lead to a more excited mood. The string theme that was treated canonically reappears heavily accented and accompanied by trombone chords. orchestra rages until the pace is doubled, and the brass instruments sound the theme given at the beginning of the movement to the woodwind. Then there is a return to the opening mood with its gentle theme.

III. Allegro, C major, 3-4. The chief theme of the scherzo may be said to have the characteristically national humor which seems to Southern nations wild and heavily fantastical. The second theme is



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of a lighter and more graceful nature. There is also a theme for wood-wind instruments with harp arpeggios. These themes are treated capriciously. The trio, E major, is of a somewhat more tranquil nature.

IV. Finale (Quasi una fantasia), E minor. The Finale begins with the melody of the introduction of the first movement. It is broadly treated (violins, violas, and violoncellos in unison, accompanied by heavy chords for the brass). It is now of an epic, tragic nature, and not merely melancholy. There are hints in the lower strings at the chief theme, which at last appears, 2-4, in the wood-wind. This theme has a continuation which later has much importance. The prevailing mood of the Finale is one of wild and passionate restlessness, but the second chief theme, Andante assai, is a broad, dignified, melodious motive for violins. The mood is soon turned to one of lamentation, and the melody is now derived from the first theme of the second movement. A fugato passage, based on the first theme with its continuation in this movement, rises to an overpowering climax. There is a sudden diminuendo, and the clarinet sings the second theme, but it now has a more anxious and restless character. This theme is developed to a mighty climax. From here to the end the music is tempestuously passionate.

* *

Works of Sibelius performed in Boston at concerts of the Boston Symphony Orchestra:—

Symphony No. 1, E minor, Op. 39, January 5, 1907 (Dr. Muck); November 16, 1912 (Dr. Muck).

Symphony No. 2, D major, Op. 43, March 12, 1904 (Mr. Gericke); January 1, 1910 (Mr. Fiedler); January 7, 1911 (Mr. Fiedler).



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Symphony No. 4, A minor, Op. 63, October 25, 1913 (Dr. Muck); November 14, 1914 (Dr. Muck).

Concerto in D minor for violin and orchestra, Op. 47, April 26, 1907 (Maud Powell, violinist; Dr. Muck, conductor); March 9, 1912 (Maud Powell, violinist; Mr. Fiedler, conductor).

"A Saga," tone poem, Op. 9, March 5, 1910 (Mr. Fiedler).

"A Song of Spring," Op. 16, November 21, 1908 (Mr. Fiedler).

"Finlandia," symphonic poem, Op. 26, No. 7, November 21, 1908 (Mr. Fiedler); October 22, 1910 (Mr. Fiedler): October 24, 1914 (Dr. Muck).

Élegie and Musette from suite "King Christian II," Op. 27, April 2, 1910 (Mr. Fiedler).

Valse Triste, Op. 44, from the music to Järnefelt's "Kuolema," April 2, 1910 (Mr. Fiedler).

"The Swan of Tuonela," legend, March 4, 1911 (Mr. Fiedler); October 24, 1914 (Dr. Muck).

"Karclia," overture, Op. 10, November 18, 1911 (Mr. Fiedler); October 24, 1914 (Dr. Muck).



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Symphonic Poem, "Thus spake Zarathustra," Op. 30.

RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Charlottenburg, Berlin.)

The full title of this composition is "Also sprach Zarathustra, Tondichtung (frei nach Friedr. Nietzsche) für grosses Orchester." Composition was begun at Munich, February 4, 1896, and completed there August 24, 1896. The first performance was at Frankfort-on-the-Main, November 27 of the same year. The composer conducted, and also at Cologne, December 1. The Philharmonic Orchestra of Berlin, led by Mr. Nikisch, produced it in Berlin, November 30. The first performance in England was at the Crystal Palace, March 6, 1897. Theodore Thomas's Orchestra gave two performances in Chicago early in 1897. The first performance in Boston was at a Boston Symphony Orchestra concert, led by Mr. Paur, October 30, 1897. The work was performed in Boston at concerts of the Boston Symphony Orchestra, led by Mr. Gericke, March 17, 1900, and by Mr. Fiedler, February 6, 1909, January 22, 1910, November 4, 1911.

Friedrich Nietzsche* conceived the plan of his "Thus spake Zara-

*Friedrich Wilhelm Nietzsche was born at Röcken, October 15, 1844. He was educated at Schulpfort and at the Universities of Bonn and Leipsic. In 1869 he was appointed to a professorship of classical philology at the University of Basel. In consequence of an eye and brain trouble he obtained sick leave in 1876, and in 1879 he was pensioned. He spent ten years thereafter at health resorts, and, as he said, each year contained for him two hundred days of pure pain. In 1888 he became hopelessly insane, and he died August 25, 1909, at Weimar. We are interested in him here chiefly in connection with music. At first, a wild-eyed partisan of Wagner, he wrote "Die Geburt der Tragödie aus dem Geiste der Musik" (1872) and "Richard Wagner in

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thustra: A Book for All and None" in August, 1881, as he was walking through the woods near the Silvaplana Lake in the Engadine, and saw a huge, tower-like crag. He completed the first part in February, 1883, at Rapallo, near Genoa; he wrote the second part in Sils Maria in June and July, the third part in the following winter at Nice, and the fourth part, not then intended to be the last, but to serve as an interlude, from November, 1884, till February, 1885, at Mentone. Nietzsche never published this fourth part; it was printed for private circulation, and not publicly issued till after he became insane. The whole of "Zarathustra" was published in 1892. A translation into English by Alexander Tille, Ph.D., lecturer at the University of Glasgow, was published in 1896, and the quotations in this article are from Dr. Tille's translation. A revised translation by T. Common, with introduction and commentary by A. M. Ludovici, was published by T. N. Foulis (Edinburgh and London, 1909).

Bayreuth" (1876). Later he assailed Wagner bitterly in "Der Fall Wagner" (1888) and "Nietzsche contra Wagner" (1889). He himself composed music. In 1872 he sent to Hans von Bülow a symphonic work, "Meditation on Manifred." Von Bülow wrote to him that it was "the very acme of fantical nonsense, and the most disagreeable and anti-musical thing that my eyes have ever seen committed to music-paper for aye, many a long day." (See the correspondence in "Hans von Bülow: Briefe," vol. iv. pp. 550–562 (Leipsic, 1990). Nietzsche also composed a hymn, "To Life," for chorus and orchestra, and "Hymn to Friendship," for tenor solo, chorus, and orchestra. The latter was performed in a quasi-private manner at Weimar, October 15, 1904, with a pianoforte in the place of an orchestra. Much has been written about Nietzsche in connection with music. There is an interesting essay in Maurice Kufferath's "Musiciens et Philosophes" (Paris, 1899). See also Hans Embacher's articles on the correspondence between Nietzsche and Rohde (Pie Musik, second year,—1902—1903,—first quarter, pp. 83, 193). A list of passages referring to Wagner in Nietzsche's writings is published in Dr. Tille's preface to Thomas Common's translation of "Der Fall Wagner" ("The Case of Wagner") (London and New York, 1866). This volume also contains a translation of "Nietzsche contra Wagner," a selection of many of the passages referred to above. "The Birth of Tragedy," translated by William A. Haussmann, was published by T. N. Foulis (Edinburgh and London, 1909).

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Nietzsche's Zarathustra is by no means the historical or legendary Zoroaster, mage, leader, warrior, king. The Zarathustra of Nietzsche is Nietzsche himself, with his views on life and death. Strauss's opera "Guntram" (1894) showed the composer's interest in the book. the tone-poem was performed, this programme was published: "First movement: Sunrise. Man feels the power of God. Andante religioso. But man still longs. He plunges into passion (second movement) and finds no peace. He turns towards science, and tries in vain to solve life's problem in a fugue (third movement). Then agreeable dance tunes sound and he becomes an individual, and his soul soars upward while the world sinks far beneath him." But Strauss gave this explanation to Otto Florsheim: "I did not intend to write philosophical music or to portray in music Nietzsche's great work. I meant to convey by means of music an idea of the development of the human race from its origin, through the various phases of its development, religious and scientific, up to Nietzsche's idea of the Superman. The whole symphonic poem is intended as my homage to Nietzsche's genius, which found its greatest exemplification in his book, 'Thus spake Zarathustra.'"

"Thus spake Zarathustra" is scored for one piccolo, three flutes (one interchangeable with a second piccolo), three oboes, one English liorn, two clarinets in B-flat, one clarinet in E-flat, one bass clarinet.

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three bassoons, one double-bassoon, six horns, four trumpets, three trombones, two bass tubas, kettledrums, bass drum, cymbals, triangle, Glockenspiel, a low bell in E, two harps, organ, sixteen first violins, sixteen second violins, twelve violas, twelve 'cellos, eight double-basses.

On a fly-leaf of a score is printed the following excerpt from Nietz-sche's book, the first section of "Zarathustra's Introductory Speech":—

"Having attained the age of thirty, Zarathustra left his home and the lake of his home and went into the mountains. There he rejoiced in his spirit and his lone-liness, and for ten years did not grow weary of it. But at last his heart turned—one morning he got up with the dawn, stepped into the presence of the Sun and thus spake unto him: 'Thou great star! What would be thy happiness, were it not for those for whom thou shinest? For ten years thou hast come up here to my cave. Thou wouldst have got sick of thy light and thy journey but for me, mine eagle and my scrpent. But we waited for thee every morning, and receiving from thee thine abundance, blessed thee for it. Lo! I am weary of my wisdom, like the bee that hath collected too much honey; I need hands reaching out for it. I would fain grant and distribute until the wise among men could once more enjoy their folly, and the poor once more their riches. For that end I must descend to the depth; as thou dost at even, when sinking behind the sea, thou givest light to the lower regions, thou resplendent star! I must, like thee, go down,* as men say—men to whom I would descend. Then bless me, thon impassive eye, that canst look without envy even upon over-much happiness. Bless the cup which is about to overflow, so that the water golden-flowing out of it may carry everywhere the reflection of thy rapture. Lo! this cup is about to empty itself again, and Zarathustra will once more become a man.—Thus Zarathustra's going down began."

* Mr. Apthorp to his translation, "Like thee I must go down, as men call it," added a note: "The German word is untergehen; literally to go below." It means both "to perish" and "to set" (as the sun sets).—P. II.



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This prefatory note in Strauss's tone-poem is not a "programme" of the composition itself. It is merely an introduction, and the subcaptions of the composer in the score indicate that the music after the short musical introduction begins where the quotation ends.

Zarathustra stepped down from the mountains. After strange talk with an old hermit he arrived at a town where many were gathered in the market-place, for a rope dancer had promised a performance.

And Zarathustra thus spake unto "the folk: 'I teach you beyond* man. Man is a something that shall be surpassed.

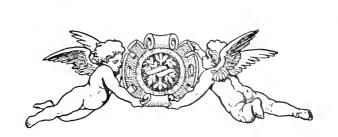
. . . "'What with man is the ape? A joke or a sore shame. Man shall be the same for beyond-man, a joke or a sore shame. Ye have made your way from worm to man and much within you is still worm. Once ye were apes, even now man is ape in a higher degree than any ape. He who is the wisest among you is but a discord and hybrid of plant and ghost. . . . Beyond-man is the significance of earth. . . . I conjure you, my brethren, *remain faithful to earth* and do not believe those who speak unto you of superterrestrial hopes! . . . Once soul looked contemptuously upon body; that contempt then being the highest ideal, soul wished the body meagre, hideous, starved. Thus soul thought it could escape body and earth. Oh! that soul was itself meagre, hideous, starved; cruelty was the lust of that soul! But ye also, my brethren, speak; what telleth your body of your soul? Is your soul not poverty and dirt and a miserable ease? Verily a muddy sea is man. One must be a sea to be able to receive a muddy stream without becoming unclean. Behold I teach you beyond-man; he is that sea, in him your great contempt can sink. . . . Man is a rope connecting animal and beyond-man—a rope over a precipice. Dangerous over, dangerous on-the-way, dangerous looking backward, dangerous shivering and making a stand. What is great in man is that he is a bridge and not a goal; what can be loved in man is that he is a transition and a downfall. . . . It is time for man to mark out his goal. It is time for man to plant the germ of his highest hope. His soul is still rich enough for that purpose. But one day that soil will be impoverished and tame, no high tree being any longer able to grow from it."

"The scene of 'Thus spake Zarathustra," says Dr. Tille, "is laid, as it were, outside of time and space, and certainly outside of countries and nations, outside of this age, and outside of the main condition of

*"Overman," or, as Mr. George Bernard Shaw prefers, "Superman." Muret and Sanders define the word "Uebermensch": "Demigod, superhuman being, man without a model and without a shadow; godlike man."—P. H.

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all that lives—the struggle for existence. . . . There appear cities and mobs, kings and scholars, poets and cripples, but outside of their realm there is a province which is Zarathustra's own, where he lives in his cave amid the rocks, and whence he thrice goes to men to teach them his wisdom. This Nowhere and Nowhen, over which Nietzsche's imagination is supreme, is a province of boundless individualism, in which a man of mark has free play, unfettered by the tastes and inclinations of the multitude. . . . 'Thus spake Zarathustra' is a kind of summary of the intellectual life of the nineteenth century, and it is on this fact that its principal significance rests. It unites in itself a number of mental movements which, in literature as well as in various sciences. have made themselves felt separately during the last hundred years. without going far beyond them. By bringing them into contact, although not always into uncontradictory relation, Nietzsche transfers them from mere existence in philosophy, or scientific literature in general, into the sphere or the creed or Weltanschauung of the educated classes, and thus his book becomes capable of influencing the views and strivings of a whole age."

Zarathustra teaches men the deification of Life. He offers not Joy of life, for to him there is no such thing, but fulness of life, in the joy of the senses, "in the triumphant exuberance of vitality, in the pure, lofty naturalness of the antique, in short, in the fusion of God, world, and ego."

* *

There is a simple but impressive introduction, in which there is a solemn trumpet motive, which leads to a great climax for full orchestra and organ on the chord of C major. There is this heading, "Von DEN HINTERWELTLERN" (Of the Dwellers in the Rear World). These are

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they who sought the solution in religion. Zarathustra, too, had once dwelt in this rear-world. (Horns intone a solemn Gregorian "Credo.")

"Then the world seemed to me the work of a suffering and tortured God. A dream then the world appeared to me, and a God's fiction; colored smoke before the eyes of a godlike discontented one. . . Alas! brethren, that God whom I created was man's work and man's madness, like all Gods. Man he was, and but a poor piece of man and the I. From mine own ashes and flame it came unto me, that ghost, aye verily! It did not come unto me from beyond! What happened, brethren? I overcame myself, the sufferer, and carrying mine own ashes unto the mountains invented for myself a brighter flame. And lo! the ghost departed from me."

The next heading is "Von der grossen Sehnsucht" (Of the Great Yearning). This stands over an ascending passage in B minor in 'cellos and bassoons, answered by wood-wind instruments in chromatic thirds. The reference is to the following passage:—

... "O my soul, I understand the smile of thy melancholy. Thine over-great riches themselves now stretch out longing hands!... And, verily, O my soul! who could see thy smile and not melt into tears? Angels themselves melt into tears, because of the over-kindness of thy smile. Thy kindness and over-kindness wanteth not to complain and cry! And yet, O my soul, thy smile longeth for tears, and thy trembling month longeth to sob. ... Thou liketh better to smile than to pour out thy sorrow. ... But if thou wilt not cry, nor give forth in tears thy purple melancholy, thou wilt have to sing, O my soul! Behold, I myself smile who foretell such things unto thee. ... O my soul, now I have given thee all, and even my last, and all my hands have been emptied by giving unto thee! My bidding thee sing, lo, that was the last thing I had!"

The next section begins with a pathetic cantilena in C minor (second violins, oboes, horn), and the heading is: "Von den Freuden und Leidenschaften" (Of Joys and Passions).

"Once having passions thou calledst them evil. Now, however, thou hast nothing but thy virtues: they grew out of thy passions. Thou laidest thy highest goal upon these passions: then they became thy virtues and delights. . . . My brother, if thou hast good luck, thou hast one virtue and no more; thus thou walkest more easily over the bridge. It is a distinction to have many virtues, but a hard lot; and many having gone to the desert killed themselves, because they were tired of being the battle and battlefield of virtues."

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"Grablied" (Grave Song). The oboe has a tender cantilena over the Yearning motive in 'cellos and bassoons.

"'Yonder is the island of graves, the silent. Yonder also are the graves of my youth. Thither will I carry an evergreen wreath of life.' Resolving this in my heart I went over the sea. Oh, ye, ye visions and apparitions of my youth! Oh, all ye glances of love, ye divine moments! How could ye die so quickly for me! This day I think of you as my dead ones. From your direction, my dearest dead ones, a sweet odour cometh unto me, an odour setting free heart and tears... Still I am the richest, and he who is to be envied most—I, the loneliest! For I have had you, and ye have me still."...

"VON DER WISSENSCHAFT" (Of Science). The fugued passage begins with 'cellos and double-basses (divided). The subject of this fugato contains all the diatonic and chromatic degrees of the scale, and the real responses to this subject come in successively a fifth higher.

"Thus sang the Wizard. And all who were there assembled, fell unawares like birds into the net of his cunning... Only the conscientious one of the spirit had not been caught. He quickly took the harp from the wizard, crying: 'Air! Let good air come in! Let Zarathustra come in! Thou makest this cave sultry and poisonous, thou bad old wizard! Thou seducest, thou false one, thou refined one, unto unknown desires and wilderness... Alas, for all free spirits who are not on their guard against such wizards! Gone is their freedom. Thou teachest and thereby allurest back into prisons! We seem to be very different. And, verily, we spake and thought enough together... to enable me to know we are different. We seek different things... ye and I. For I seek more security... But, when I see the eyes ye make, methinketh almost ye seek more insecurity."...

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Much farther on a passage in the strings, beginning in the 'cellos and violas, arises from B minor. "DER GENESENDE" (The Convalescent):

"Zarathustra jumped up from his couch like a madman. He cried with a terrible voice, and behaved as if some one else was lying on the couch and would not get up And so sounded Zarathustra's voice that his animals ran unto him in terror, and that from all caves and hiding places which were nigh unto Zarathustra's cave all animals hurried away . . . he fell down like one dead, and remained long like one dead. At last, after seven days, Zarathustra rose on his couch, took a rose apple in his hand, smelt it, and found its odour sweet. Then his animals thought the time had come for speaking unto him. . . . 'Speak not further, thou convalescent one! ... but go out where the world waiteth for thee like a garden. Go out unto the roses and bees and flocks of doves! But especially unto the singing birds, that thou mayest learn *singing* from them. For singing is good for the convalescent; the healthy one may speak. And when the healthy one wanteth songs also, he wanteth other songs than the convalescent one. . . . For thy new songs, new lyres are requisite. Sing and foam over, O Zarathustra, heal thy soul with new songs, that thou mayest carry thy great fate that hath not yet been any man's fate!' . . . Zarathustra ... lay still with his eyes closed, like one asleep, although he did not sleep. For he was communing with his soul.'

TANZLIED. The dance song begins with laughter in the wood-wind.

"One night Zarathustra went through the forest with his disciples, and when seeking for a well, behold! he came unto a green meadow which was surrounded by trees and bushes. There girls danced together. As soon as the girls knew Zarathustra, they ceased to dance; but Zarathustra approached them with a friendly gesture and spake these words: 'Cease not to dance, ye sweet girls!... I am the advocate of God in the presence of the devil. But he is the spirit of gravity. How could I, ye light ones, be an enemy unto divine dances? or unto the feet of girls with beautiful ankles?... He who is not afraid of my darkness findeth banks full of roses under my cypresses.... And I think he will also find the tiny God whom girls like best. Beside the well he lieth, still with his eyes shut. Verily, in broad daylight he fell asleep, the sluggard! Did he perhaps try to catch too many butterflies? Be not angry with me, ye beantiful dancers, if I chastise a little the tiny God! True, he will probably cry and weep; but even when weeping he causeth laughter! And with tears in his eyes shall he ask you for a dance; and I myself shall sing a song unto his dance."

"Nachtlied" ("Night Song.")

"Night it is: now talk louder all springing wells.

And my soul also is a springing well.

Night it is: now only awake all songs of the loving. And my soul also is a song of one loving.

Something never stilled, never to be stilled, is within me Which longs to sing aloud; A longing for love is within me, Which itself speaks the language of love.

Night it is."



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"Nachtwanderlied" ("The Song of the Night Wanderer," though Nietzsche in later editions changed the title to "The Drunken Song"). The song comes after a fortissimo stroke of the bell, and the bell, sounding twelve times, dies away softly.

"Sing now yourselves the song whose name is 'Once more,' whose sense is 'For all Eternity!' Sing, ye higher men, Zarathustra's roundelay!

ONE!

O man, take heed! TWO!

What saith the deep midnight? THREE!

'I have slept, I have slept!— FOUR!

From deep dream I woke to light. FIVE!

The world is deep. SIX!

And deeper than the day thought for. SEVEN!

Deep is its woe,— EICHT!

And deeper still than woe—delight.'
NINE!

Saith woe: 'Vanish!'
TEN!

Yet all joy wants eternity. ELEVEN!

Wants deep, deep eternity!"
TWELVE!

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The mystical conclusion has excited much discussion. The ending is in two keys,—in B major in the high wood-wind and violins, in C major in the basses, pizzicati. "The theme of the Ideal sways aloft in the higher regions in B major; the trombones insist on the unresolved chord of C, E, F-sharp; and in the double-basses is repeated, C, G, C, the World Riddle." This riddle is unsolved by Nietzsche, by Strauss, and even by Strauss's commentators.

The reader who wishes a minute analysis of this extraordinary work should consult "Also sprach Zarathustra," by Hans Merian, fifty-five pages (Leipsic, 1900); or the analyses by Arthur Kahn (No. 129 of "Der Musikführer" series, Leipsic); or Dr. Reimann's analysis, published in Philharmonic Concert (Berlin) programme-books.

A symphony in C major by Louis F. Delune, of Brussels, was produced at one of Busoni's orchestral concerts in Berlin in January, 1906. Each one of the four movements bore a motto from Nietzsche's "Thus spake Zarathustra." Oskar Fried's "Das trunkne Lied" (from Nietzsche's "Also sprach Zarathustra") for solo voices, chorus, and orchestra, was produced by the Wagner Society of Berlin, at its concert in Berlin, April 15, 1904. Dr. Muck conducted. The text of the "Mass of Life" by Frederick Delius is taken from Nietzsche's "Thus spake Zarathustra." A song by Arnold Mendelssohn, "Aus dem Nachtliede Zarathustras," was sung in Boston by Dr. Ludwig Wuellner, January 30, 1909.

Zoroaster has appeared as an operatic hero. Rameau's "Zoroastre," a lyric tragedy in five acts and a prologue, libretto by Cahusac, was produced at the Opéra, Paris, December 5, 1749. Zoroaster, a beneficent prince and a magician only for good, is opposed to Abramane, an evil ruler and worker in black magic. They are rivals in power,

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glory, and love. Rameau put into this opera much music that he had composed for Voltaire's "Samson," which the Opéra had refused.* It is said that a prologue had been written, and that Rameau replaced it by the overture, which "serves as a prologue." The first part of this overture is "a strong and pathetic picture of the barbaric power of Abramane and of the groanings of the people whom he oppresses: a sweet calm follows; hope is born again. The second part is a lively and gay image of the beneficent power of Zoroastre and of the misfortune of the folks whom he has delivered from oppression." The libretto assures us that all these things are in the overture. The chief singers were Jelyotte (Zoroastre), de Chassé (Abramane), Marie Fel (Amélite). The famous Camargo danced in the ballet.

Cahusac's text was translated into German by Jacques Casanova de Seingalt, and, with music by a Saxon chamber-musician, Johann August Adam, was produced at Dresden, February 7, 1752.†

The Italian one-act comic opera "Le pazzie di Stallidaura e Zoro-astro," by Cimarosa, has nothing to do with the old philosopher and mage.

"Le Mage," opera in five acts, libretto by Jean Richepin and music by Massenet, was produced at the Opéra, Paris, March 16, 1891. Zarastra, the warrior, loves his captive, the Queen Anahita, and is beloved by Varehda, the daughter of the high priest. By the machinations of the priest, Zarastra is forced to marry Varehda; but he leaves

*See Voltaire's amusing account-(article "Samson") in "Questions sur l'Encyclopédie "; also "Voltaire Musicien," by Edmond Vander Straeten, pp. 76–79 (Paris, 1878).

† See "Mémoires de Jacques Casanova" (Rozez ed.), vol. ii. p. 245; also "Jacques Casanova Vénitien" by Charles Samaran (Paris, 1914), pp. 71–76. In the preface to the Italian libretto published in Dresden, Casanova excused himseli from presenting to the public a tragedy contrary to all the dogmas of Christianity, saying that his chief aim was to produce a gorgeous spectacular ballet. See also "Zur Geschichte der Musik und des Theaters am Höfe der Kurfürsten von Sachsen," by Moritz Fürstenau, vol. ii. pp. 268–270 (Dresden, 1862).



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the scene of his triumphs to devote himself to worship of the god Mazda, and he appears in one of the acts as a preacher on the holy mountain. True love triumphs at the end: he and Anahita are united. Vergnet was the Zarastra; Delmas, the High Priest; Mme. Fiérens, Varehda; and Mme. Lureau-Escalaïs, Anahita.

* *

One of the most entertaining articles on Zoroaster is "Zoroastre" in the famous Dictionary of Pierre Bayle. Here may be found many of the old legends: how Zoroaster laughed on the day he was born; how he passed twenty years in the deserts and ate only of a cheese that never grew old and never failed him; how love of wisdom and justice compelled him to choose a mountain for his dwelling-place; how he was Nimrod, Japhet, Ezekiel, Balaam, Moses, etc.

A summary of all that is known concerning Zoroaster is found in "Zoroaster, the Prophet of Ancient Iran," by A. V. Williams Jackson, professor of Indo-Iranian languages in Columbia University. Professor Jackson gives reasons for believing that this prophet arose in Western Iran (Atropatane and Media) about the middle of the seventh century B.C. He was a contemporary of Nebuchadnezzar, the Babylonian conqueror of Jerusalem. According to universal tradition Zoroaster was seventy-seven when he died, and he was probably killed in battle, though many believed that he perished by lightning or a flame from heaven. "Zoroastrianism did not die with its founder. National events have changed the course of its history, but it lives on to this day."

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WHAT THEY SAID!

PHILIP HALE, in the Herald, January 8, 1915.

Mr. Copeland among pianists is as Swinburne said of Coleridge among poets, lonely and incomparable. He belongs to no school; he is no one's disciple . . . How did he obtain his inimitable touch? How did he acquire the peculiar technic that sets him apart from all other pianists? There come but rarely pianists, singers, violinists who impress their individuality upon the most hardened hearer. Then is the time for unalloyed pleasure, for admiration without a "but" or a "however" for the recording of aesthetic enjoyment, not for critical inquiry, etc.

LOUIS C. ELSON, in the Advertiser, January 8, 1915.

Mr. Copeland abundantly proved that he is an artist of versatile powers, a man who comprehends the spirit of all the different schools of modern piano composition, and who can most intelligently interpret their various moods. We have heard this artist many times, but never in so ambitious a task as he set for himself last night, and that he conquered it redounds to his lasting credit.

OLIN DOWNES, in the Post, January 10, 1915.

Here is an artist, whose playing is a school in itself; . . . his art is incomparably individual and aristocratic . . . Mr. Copeland thinks for himself. He thinks not merely as an experienced musician. He thinks as an artist, with convictions of his own, and with a right to his conclusion. He believes that however powerful the spiritual or sensuous motives in music, they must be subordinated to laws of beauty. And his sense of beauty is incomparable!

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Signed, GEORGE COPELAND.

ENTR'ACTE.

MUSICAL TRANSITIONS.

(From the London Times, July 11, 1914.)

For these Post-Impressionists, in music as well as in painting, are preaching no more and no less than the deliberate degradation of technique. (Daily paper.)

A new movement always finds one of its most insurmountable obstacles in the enthusiasm of its supporters. Whether the new idea has in it the truth and vitality which will ultimately modify the trend of thought in some direction, or whether it is merely calling for that invaluable halt which enables us to review and consolidate our position, its potency is always discounted by the fact that its partisans pin their loyalty to some aspect of it which is of quite secondary importance. For every new truth is double-edged; it must cut a new path to the distant beacon, and it must lop away the obstructions with which ignorance has till then clouded the vision. It is, indeed, a commonplace of thought that destructive criticism is the easiest of all forms of mental amusement, while great ideas are of necessity constructive; but it is less generally realized that the constructive idea implies a destructive complement, that the ground must be cleared before the new foundations can be laid.

An examination of almost any crisis in human progress will convince us that the irreconcilable adherents of the new idea are those who have misconceived it as being primarily and essentially destructive. Those new forms of art, for example, which in painting we connect with the word "Post-Impressionism," and in music with the names of Scriabin and Schönberg, seem to many, at first sight, to share one common characteristic. They appear to be the outcome of a negative and not of a positive position.

"Hitherto," they seem to say, "feeling has been translated into Art by means of a caucus of conventions—line, form, phrase, key, and what not—and the mastery of these conventions was embodied in the word 'technique.' We have hit upon a pleasant and easy path which henceforward all may tread; let no one any longer think he must face

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Such is the message that the new men seem to bring to the short-sighted majority whom the eagerness of partisanship compels to enlist at once on one side or the other. And the battlefields will be strewn with many corpses, heroically and unnecessarily slain in a quarrel over false issues, before the world at large discovers that the very last object the protagonists could possibly have had in view was the degradation of technique.

In the first place, no amount of that misguided zeal which extols feeling and imagination at the expense of technical skill can ever get away from the fact that Art primarily and fundamentally involves the capturing of a fugitive something and its imprisonment in a permanent form. All the anarchism at the present moment in the air is misunderstood and misinterpreted if it is thought of as contradicting that underlying truth. There may be—indeed there are—those who deny the authority of our scale-system, who ridicule the cold calculation of our accepted musical forms, who contemptuously reject our conceptions of concord and discord, who, in a word, question the validity of any single conclusion the world has hitherto arrived at in its endeavor to reach the stability of general laws. But no attack has been, nor can be, made on the axiom that the abstract takes shape in the womb of the mind that conceives it, and comes to birth in the form of the concrete. To the Artist belongs the power of transmuting feeling into form; and all the knowledge and skill which constitute this power are summed up in the word "technique." It would be easy and attractive to any analytical enthusiast to divide and subdivide the elements of technique involved in the composition of even so simple a matter as a hymn tune. There is the technique of spelling, or conformity to some intelligible system of note-nomenclature, the technique of syntax, or acceptance of some conventions of harmonic progression; on a higher plane comes the technique of the sentence, or the infusion of that vitality which creates the unit of the phrase out of a succession of isolated sounds; and on the highest plane of all the technique of the final whole, embracing questions of balance, tonality,

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and other intricate problems. But the futility of meeting the modernists with the charge of belittling technical skill becomes manifest when we realize that the whole raison d'être of their revolt centres round their claim that contemporary technique has arbitrary and confining limitations which render it inadequate to express feelings and ideas which they consider worthy of presentation.

The confusion of thought which has led to the slightly contemptuous meaning now attaching to this word undoubtedly arises from the unfortunate power of the human brain to acquire skill in presentation out of proportion to the demands of feeling. Such is the perversity of human nature that a musician with little to say can, by assiduous practice in the processes of presentation, delude the undiscriminating with counterfeit art. And the sacrilege of such an act is not to be redeemed by the fact that the work is often honest, and the deception unconscious. But it must not be allowed to blind dispassionate inquirers to the fact that, in the end, technique is Art. We can all feel aspirations, we can most of us appreciate beautiful work; and technique is the only condition of transmuting the one into the other. To accuse the apostles of a new movement of a deliberate desire to degrade technique is, consequently, to indict them with one of three offences. Either they are such tiros in thought that they do not realize technique as the condition of Art; or, if they do realize this truth, they must fall between two stools. They must have tried in vain to become expert, or they must be dishonestly maintaining that such expertness is unnecessary and undesirable.

To the first accusation no answer need be made. It is a charge of stupidity pure and simple, with its own inevitable recoil. On the second count it should be enough to say that the facts are against the accusers. Unbiassed judges of painting tell us that those in the forefront of Post-Impressionism were, when they painted the normal type of picture, unsurpassed in technical skill; it has even been said of one of them that in Europe he was unrivalled. In music the early work of Scriabin and Stavinsky shows that both had been through the academic mill and had come forth fully equipped, while the early



sextet of Schönberg reaches a point of technical efficiency which is within reach of but few composers of any age or time. This refutation of the second charge obviously involves the withdrawal of the third. Men who have attained the highest skill in any direction cannot be charged with dishonestly maintaining, by the sole means of their work, that such skill is a fruitless acquisition. But should the stubbornness of the prosecution still press the charge it must be answered in the same manner as the first. "The artist works," as Stevenson says, "entirely upon honor." He must "preserve from day to day his constancy to the ideal." And the question of whether he has kept faith or has deviated from the strict path cannot be solved by the aid of loose and vague personalities framed in the moment of bewilderment, but must await a verdict from a future and more emancipated tribunal.

TEMPERAMENT.

BY DR. C. W. SALEEBY. (From the *Pall Mall Gazette*.)

"Psychology and logic" used to go together in the title of academic chairs; the science of the mind was the science of reasoning. We thought of "the mind" as a simple unity, much as the ancients thought of "earth" as an element. To-day we agree with Saint Augustine when he spoke of the "abyssus humanæ conscientiæ." More and more we turn from the study of intellectual processes to the study of the psychical facts which underlie them. Great students like Dr. McDougall, of Oxford, are teaching us how we may slowly essay the analysis of the emotions and instincts that underlie our conduct. A chemistry of the mind, so to say, is now inchoate—perhaps at some such stage as the chemistry of matter before Dalton.

The state of this young science may be well estimated by the entirely unscientific condition of its vocabulary. No one but the trained psychologist uses such words as "instinct" and "habit" correctly; the real and profound distinction between them may require a moment's mental search on the part of the present reader; and ordinary people have no idea of it at all. The distinction between the innate and the acquired is similarly lost in other instances; confusion is worse confounded when we come to talk of character, with its acquired superstructure upon an innate foundation (of unfathomed complexity); and is worst confounded when we generalize about such a complex of complexes as conscience. Compared with these arcana, even genius may sometimes appear simple, though its adequate analysis has never yet been achieved, and though, when one is cross-questioned about its

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inheritance, a sufficient reply should be that, if three or four distinct Mendelian factors are involved in the presence of a few simple hairs on the leaves of certain stocks, we need not be unduly astonished even when the son of Richard Wagner and the grandson of Liszt writes music of an almost torturous insipidity.

Compared with such problems as these, temperament is well-nigh simple; yet we know very little about it, the psychologists have practically ignored it, and its importance for happiness and conduct is almost incalculable. There is, of course, as in psychology generally, no clear agreement as to the use of the word. I believe it is often used, for instance, as a sort of euphemism for the expression of one instinct, which I wish to call the racial instinct. That, however, is an entirely inaccurate use of the word. Then, again, as when we are warned of the Celtic temperament of a statesman, and its consequences in debate, or under challenge, any one who has thought a little will see that we are possibly confusing ourselves absurdly. Let it be remembered that, on the top of our minds, so to say, there is a constantly acting something called "self-control" or "inhibition," which plays a mighty part in consciousness and conduct, even when we are totally unaware of it, as Frend has notably shown by the study of dreams. It seems to me that many so-called differences in temperament, which are better to be called differences in temper, are none other than greater or less degrees of self-control. Hence endless confusion. When you compare the conduct of two men under cross-examination or badgering of any kind, you may notice no difference between them. Yet the first may indeed be temperamentally cool and indifferent, while the second produces a similar effect only by his self-control. Half our verdicts of praise and blame are worthless because we do not appreciate the supreme importance of self-control in conduct.

Another gross abuse of the word occurs in the phrase "artistic temperament." Of course, this indicates a reality. There is the poet to whom the meanest flower that blows can give thoughts that do often lie too deep for tears, and there is the other kind of man. But one constantly hears the term used to palliate, or glorify, the fact that certain sorts of people can never be relied on to keep their promises, are selfish and unpunctual, never try to keep their temper, cannot be bothered to wash, forget to pay their bills in Cornwall, and are jealous of each other and everybody else. This has nothing to do with the temperament of a Ruskin or a Wordsworth; it only means that these people have never been licked into shape, that they have been through no



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mill, are saturated with self-esteem, and have not learnt self-control. It need hardly be said that their "artistie" excreta will be as worthless and ephemeral as themselves; but they bring grave discredit upon divine things, like music and poetry, the lovers of which should, therefore, never cease to repudiate them.

It almost seems that, if our study of temperament is to be worth anything, it must be placed on a physiological basis. Hippocrates and his followers recognized a man as sanguine when his veins were rich in blood, melancholy when his liver produced black bile, phlegmatic when his economy was clogged with overmuch mucus or "phlegm." We use the words to-day, unaware of their ancient significance. It is probable that these particular instances are ill-guessed, but the

theory stands in large degreee.

The activity of the thyroid gland in the neck largely affects temperament, and every one has some idea of what it means to be bilious or jaundiced. Far more difficult is the case where a morbid state of body produces what we must regard as in itself a healthy state of mind. The "spes phthisica," the optimistic outlook of the sufferer from phthisis or consumption, has been known for ages, and is as astonishing as ever to observe to-day. A stage further is found in general paralysis of the insane, an awful and invariably fatal disease, with a rapid course, due to intoxication of the whole body with the products of some kind of parasitism. Here the patient is not merely happy; he is morbidly exalted, his glee, his megalomania pass all bounds, and, while he can no longer control his ulcerated body or its humblest functions, he flatters himself that he is the king of kings. It need hardly be said that we have no beginning of an explanation of these things.

Then there are the questions of race and of sex. Dr. Arthur Keith, in his masterly brochure on the "Human Body," says that women are fortunate in that the "joie de vivre" lasts longer and is more acute in them than in men. I never saw the statement before, and know nothing about it, but it interests one. Lastly, we have the uncharted universe of psychical fact, where temperament depends upon immaterial factors. Let any physiologist who is well content with, for instance, the

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recent study of "thyroid instability," read, as I have just read, the story of Jeanne d'Arc, and explain the temperament of that noble child by his formulæ if he can. I said our science of mind was like chemistry before Dalton; it had been better to say, before Prometheus.

Overture to "Leonore," No. 3, Op. 72 . . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven's opera "Fidelio, oder die Eheliche Liebe," with text adapted freely by Jozef Sonnleithner from the French of Bouilly ("Léonore; ou, l'Amour Conjugal," a "fait historique" in two acts and in prose, music by Gaveaux, Opéra-Comique, Paris, February 19, 1798), was first performed at the Theater An der Wien, Vienna, November 20, 1805, with Anna Pauline Milder,* afterwards Mrs. Hauptmann, as the heroine. The other parts were taken as follows: Don Fernando, Weinkopf; Don Pizarro, Meier; Florestan, Demmer; Rocco, Rothe; Marzelline (sic), Miss Müller; Jaquino, Caché; Wachehauptmann, Meister. We quote from the original bill. The first performance in

*Pauline Anna Milder was born at Constantinople. December 13, 1785. She died at Berlin, May 20, 1838. The daughter of an Austrian courier, or, as some say, pastry cook to the Austrian embassador at Constantinople, and afterwards interpreter to Prince Maurojeni, she had a most adventurous childhood. (The story is told at length in Ledebur's "Tonkünstler-Lexicon Berlin's.") Back in Austria, she studied three years with Sigismund Neukomm. Schikaneder heard her and brought her out in Vienna in 1803, as Juno in Süsmayer's "Der Spiegel von Arkadien." She soon became famous, and she was engaged at the court opera, where she created the part of Leonora in "Fidelio." In 1810 she married seweler, Hauptmann. She sang as guest at many opera-houses and was offered brilliant engagements, and in 1816 she became a member of the Berlin Royal Opera House at a yearly salary of four thousand thalers and a vacation of three months. She retried with a pension in 1831, after having sung in three hundred and eighty operatic performances. She was salso famous in Berlin as an oratorio singer. She appeared again in Berlin in 1834, but her voice was sadly worn, yet she sang as a guest in Copenhagen and St. Peterslurg. Her funeral was conducted with pomp and ceremony, and it is said that the "Iphigenia in Tauris," "Alceste," and "Armide," her favorite operas, were put into her coffin—a favor she asked shortly before her death.

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Boston was on April 1, 1857, with Mrs. Johannsen, Miss Berkiel, Beutler,* Neumann, Oehlein, and Weinlich as the chief singers.

"Leonore" No. 2 was the overture played at the first performance in Vienna. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore" No. 3, a remodelled form of No. 2, was played as the overture. The opera was performed twice, and then withdrawn. There was talk of a performance at Prague in 1807, and Beethoven wrote for it a new overture, in which he retained the theme drawn from Florestan's air, "In des Lebens Frühlingstagen," but none of the other material used in Nos. 2 and 3. The opera was not performed, and the autograph of the overture disappeared. "Fidelio" was revived at Vienna in 1814, and for this performance Beethoven wrote the "Fidelio" overture. We know from his diary that he "rewrote and bettered" the opera by work from March to May 15 of that year.

The dress rehearsal was on May 22, but the promised overture was not ready. On the 20th or 21st Beethoven was dining at a tavern with his friend Bartolini. After the meal was over, Beethoven took a bill-of-fare, drew lines on the back of it, and began to write. "Come, let us go," said Bartolini. "No, wait a while: I have the scheme of my overture," answered Beethoven, and he sat until he had finished his sketches. Nor was he at the dress rehearsal. They waited for him a long time, then went to his lodgings. He was fast asleep in bed. A cup and wine and biscuits were near him, and sheets of the

*Mr. Beutler sang that night for the last time. He had a cold, and the physician warned him against singing, but the audience filled the theatre, and he was persuaded, He became hoarse immediately after the performance, and, as his vocal cords were paralyzed, he never sang again. Mendelssohn, who had given him musical instruction, praised his voice, but urged him not to use it in opera, as it would not stand the wear and tear. Beutler than gave up the ambition of his life, but in the Revolution of 1848 he and other students at Heidelberg were obliged to leave the country. He came to the United States, and yielded to the temptation of a good offer from an opera manager. He became an understudy of Mario, then the misfortune befell him. I am indebted for these facts to Beutler's daughter, Mrs. Tippett, of Boston.

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overture were on the bed and the floor. The candle was burnt out. It was impossible to use the new overture, which was not even finished. Schindler said a "Leonore" overture was played. According to Seyfried the overture used was that to "The Ruins of Athens," and his view is now accepted, although Treitsche asserted that the "Prometheus" overture was the one chosen. After Beethoven's death a score of an overture in C was found among his manuscripts. It was not dated, but a first violin part bore the words in the composer's handwriting: "Overtura in C, charakteristische Ouverture. Violino I." This work was played at Vienna in 1828, at a concert, as a "grand characteristic overture" by Beethoven. It was identified later, and circumstances point to 1807 as the date of composition.

The order, then, of these overtures, according to the time of composition, is now supposed to be "Leonore" No. 2, "Leonore" No. 3, "Leonore" No. 1, "Fidelio." It may here be added that Beethoven wished, and for a long time insisted, that the title of his opera should be "Leonore"; and he ascribed the early failures to the substitution of the title "Fidelio." But the manager of the theatre and friends of Beethoven insisted with equal force on "Fidelio," because the same story had been used by Gaveaux ("Léonore," Opéra-Comique, Paris,

1798) and Paër ("Leonora," Dresden, 1805).

It is said that "Leonore" No. 2 was rewritten because certain passages given to the wood-wind troubled the players. Others say it was too difficult for the strings and too long. In No. 2, as well as in No. 3, the chief dramatic stroke is the trumpet signal, which announces the arrival of the Minister of Justice, confounds Pizarro, and saves Florestan and Leonore.

The "Fidelio" overture is the one generally played before performances of the opera in Germany, although Weingartner has tried earnestly to restore "Leonore" No. 2 to that position. "Leonore" No. 3 is sometimes played between the acts. The objection to this is that the trumpet episode of the prison will then discount the dramatic effect when it comes in the following act, nor does the joyous ending of the overture prepare the hearer for the lugubrious scene with Florestan's soliloquy. Hans von Bülow therefore performed the over-

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ture No. 3 at the end of the opera. Zumpe did likewise at Munich. They argued with Wagner that this overture was the quintessence of the opera, "the complete and definite synthesis of that drama that Beethoven had dreamed of writing." There has been a tradition that the overture should be played between the scenes of the second act. This was done at Her Majesty's Theatre, London, in 1851, when Ferdinand Hiller conducted and Sophie Cruvelli took the part of Leonora;* and when "Fidelio" was performed at the Théâtre Italien, Paris, in 1852 and 1869, the overture was played before the last scene, which was counted a third act. Mottl and Mahler accepted this tradition. The objection has been made to this that after the brilliant peroration, the little orchestral introduction to the second scene sounds rather thin. To meet the objection, a pause was made for several minutes after the overture.

The "Leonore" No. 2 was Beethoven's first grand overture; and in general scope and in the richness of development it was far in advance of its time. There is still more pronounced dramatic development in the No. 3. The exceedingly long free fantasia of No. 2 is shortened, and its character is changed. In No. 2, between the trumpet-calls, there is a return to certain developments of the chief theme. This does not appear in No. 3, but there are some measures from the "Song of Thanksgiving" in the scene in the opera where these trumpet-calls are heard, and the return to the first theme occurs only after the episode is over. The thematic material of Nos. 2 and 3 is practically the

same, but the differences in treatment are great and many.

"Leonore" No. 2 begins with a slow introduction, adagio, C major, 3-4. There are bold changes of tonality. Clarinets, bassoons, and horns enter with a slow cantilena from Florestan's air in the prison scene. The main portion of the overture, allegro, C major, 2-2, begins pianissimo, with an announcement of the first theme, which is not taken from the opera itself. The second theme, in oboe and 'cellos against arpeggios in violins and violas, is borrowed, though altered, from the Florestan melody heard in the introduction. In the free fantasia there is first a working-out of the first theme in imitative counterpoint. Then the second theme enters in F major, then in C minor; and the work on the first theme is pursued at length, until the climax rushes to the celebrated trumpet-call, which is different in tonality and in other respects from the one in No. 3. The second call

*The Rev. John E. Cox says in his "Musical Recollections" (London, 1872) that this production was 'well-nigh spoiled by the outrageous manner in which she dressed the character of Leonora, which was said to have brought down a well-deserved reproof from the highest personage in the land." Benjamin Lumley, then the director of Her Majesty's Theatre, says nothing about this in his "Reminiscences of the Opera" (London, 1864); on the contrary, he speaks of Mme. Cruvelli's "well deserved and unquestionable triumph." Her performance was "magnificent, both in singing and acting. The sympathies of the audience were stirred to the quick." Sims Reeves took the part of Florestan.

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is followed by strange harmonies in the strings. There are a few measures, adagio, in which the Florestan melody returns. This melody is not mished, but the violins take up the last figure of wood-wind instruments, and develop it into the hurry of strings that precedes the coda. This well-known passage is one-half as long as the like passage in No. 3. The coda, presto, in C major, 2-2, begins in double fortissimo on a diminution of the first theme; and that which follows is about the same as in No. 3, although there is no ascending chromatic crescendo with the new and brilliant appearance of the first theme, nor is there the concluding roll of kettledrums.

This overture and No. 3 are both scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones,

a pair of kettledrums, strings.

The No. 3 begins, to quote Mr. Apthorp, "with one of Beethoven's most daring harmonic subtleties. The key is C major; the strings, trumpets, and kettledrums strike a short fortissimo G (the dominant of the key), which is held and diminished by the wood-wind and horns, then taken up again piano by all the strings in octaves. From this G the strings, with the flute, clarinets, and first bassoons, now pass step by step down the scale of C major, through the compass of an octave, landing on a mysterious F-sharp, which the strings thrice swell and diminish, and against which the bassoons complete the chord of the dominant seventh and at last of the tonic of the key of B minor. From this chord of B minor the strings jump immediately back to G (dominant of C major), and pass, by a deceptive cadence, through the chord of the dominant seventh and minor ninth to the chord of A-flat major. Here we have in the short space of nine measures a succession of kevs— C major, B minor, A-flat major—such as few men before Beethoven would have dared to write; but such is the art with which this extraordinary succession is managed that all sounds perfectly unforced and natural." After the key of A-flat major is reached, clarinets and bassoons, supported by strings and two sustained notes for trombones, play the opening measures of Florestan's air, "In des Lebens Frühlingstagen' (act ii. of the opera). The buoyant theme of the Allegro, C major, begins pianissimo in first violins and 'cellos, and grows in strength until the whole orchestra treats it impetuously. The second theme has been described as "woven out of sobs and pitying sighs." The working-out consists almost wholly in alternating a pathetic figure, taken from the second theme and played by the wood-wind over a nervous string accompaniment, with furious outbursts from the whole orchestra. Then comes the trumpet-call behind the stage. The twice repeated call is answered in each instance by the short song of thanks-

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giving from the same scene: Leonore's words are, "Ach! du bist gerettet! Grosser Gott!" A gradual transition leads from this to the return of the first theme at the beginning of the third part (flute solo). This third part is developed in general as the first, and leads to a wildly jubilant coda.

The overture "Leonore" No. 3 was first played in Boston at a concert of the Musical Fund Society on December 7, 1850. Mr. G. J. Webb was the conductor. The score and the parts were borrowed, for the programme of a concert by the Society on January 24, 1852, states

that the overture was then "presented by C. C. Perkins, Esq."

The last performance of "Fidelio" in Boston was at the Boston Theatre, February 9, 1897. The cast was as follows: Leonore, Lilli Lehmann; Marcellina, Augusta Vollmar; Florestan, Paul Kalisch; Rocco, Emil Fischer; Pizarro, Wilhelm Mertens; Fernando, Gerhard Stehmann; Jaquino, Paul Lange; 1st Prisoner, A. Lehmann; Prisoner, Fritz Derschuch. Walter Damrosch conducted.

Three overtures are entitled "Leonore"; one is entitled "Fidelio." According to tradition and confirming contemporaneous speech and documents, Beethoven wished to name his opera "Leonore." This was the title of Bouilly's libretto. It is also possible that Beethoven may have wished to compliment his friend Eleonore von Breuning, who became the wife of Dr. Wegeler, for Beethoven was tenderly attached to her. The management of the An der Wien theatre feared that his opera might thus be confounded with those by Gaveaux and Paer. A letter written by Stephen von Breuning (1806) to his sister states that Beethoven at the revival of the opera in 1806 was unable to persuade the management to put the title "Fidelio" on the bill, the title "in the original French." "The bills bore the first title, 'Leonore.'" This seems authoritative. But, as Kufferath shows ("Fidelio," Paris, 1913), "Fidelio" was not the original French title. The bills of 1805 and 1806 all have "Fidelio." The first edition of the German libretto has the title "Fidelio." Only the libretto of the second edition (1806) is entitled "Leonore."

The arrangement of the opera for voice and pianoforte made by Czerny, according to the advice of Beethoven in 1810, was published as "Leonore," and in the same year Breitkopf and Härtel announced in French in

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the Intelligenzblatt of Leipsic the publication of the "overture to 'Leonore." In the interval a second edition of the voice and piano score had been published by Breitkopf and Härtel. This was entitled "Fidelio," with "Leonore" in parentheses. Kufferath concludes: "One thing is certain: only in 1814 after the second revision did Beethoven definitely adopt the title 'Fidelio.'" A score for voice and pianoforte in those days included the airs, duets, and trios; not the finales, not the overture.

* *

Jean Nicolas Bouilly, the author of the French libretto, was born January 24, 1763, at La Couldraye, near Tours. He died at Paris, April 24, 1842. A parliamentary lawyer at Paris, he was after the Revolution an administrator, civil judge, and also a public accuser at Tours from 1793 to 1797; later, a member of the Commission of Public Instruction at Paris. He left this position to follow a dramatic career. He wrote librettos for Grétry, Méhul, Cherubini, Daloyrac, Boïeldieu, Berton, Nicolo, and for the young Auber; also comedies, of which the most successful was "L'Abbé de l'Épée," and vaudevilles.

He boasted that during the Reign of Terror he did all in his power to save the "aristocrats." And he said that the idea of his "Léonore" was derived from the noble action of a woman of Touraine whom he helped. She introduced herself, disguised, into the prison where her husband was confined, and rescued him. Mme. de Lavalette was similarly successful. Her husband escaped clad in her dress. Bouilly prudently changed the scene of his opera to Spain. The libretto was published by Barba, Paris, in the year Seven (1798–99).

* *

Pierre Gaveaux, who set music to Bouilly's libretto, was a singer as well as composer. Born at Béziers in 1761, he was as a boy a chorister, and, as he was intended for the priesthood, he learned Latin and pursued other necessary studies. First tenor at Saint-Severin, Bordeaux, he studied under the organist François Beck and composed vocal pieces. But like the hero in the elder Dumas' "Olympe de Clèves," he left the church, and appeared as an operatic tenor at Bordeaux



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in 1788. He afterwards sang at Montpellier. In 1789 he went to Paris, and was the first tenor at the Théâtre de Monsieur; when the Feydeau Theatre was opened in 1791, Gaveaux sang there for the rest of his singing life. He composed thirty-six or thirty-seven operas. In 1812 his mind was affected, and he was obliged to leave the stage for some months. He returned, cured, as it was thought, but in 1819 he was again insane, and he died in a madhouse near Paris in 1825. During his earlier years his voice was light, flexible, agreeable, and he was an expressive and even passionate actor; but during the last ten years of his career his tones were nasal and without resonance. He created the part of Florestan in his "Léonore." The part of the heroine was created by Julie Augélique Legrand, known on the stage as Mme. Scio. She was born at Lille in 1768. An army officer ran off with her and abandoned her, and she was obliged to support herself at the age of eighteen by singing in the theatre. At first her engagements were in the provinces, and at Montpellier she was in the company with Gaveaux. She married at Marseilles in 1789 a violinist, Étienne Scio. She went to Paris in 1701, and the next year she joined the Opéra-Comique company, and soon made a brilliant reputation. Her voice was pure and sonorous, she was an excellent musician, and she was a most intelligent actress both in comedy and tragedy. Too ambitious, she assumed certain parts that were too high for her voice, which soon showed wear. A widow in 1796, she made an unhappy second marriage, which was dissolved by mutual consent, and she died of consumption at Paris in 1807.

ADDENDUM: Add to the list of performances of "The Magic Flute" in Boston (Programme Book of January 15, 16, 1915, page 682). Boston Theatre, April 2, 1903: Astrifiammante, Mme. Sembrich: Pamina, Mme. Gadski; Papagena, Mme. Scheff; three ladies, Mmes. Seygard, Homer, Bridewell; three genii, Mmes. Marelly, Van Cauteren, Mapleson; Tamino, Salignae; Monostatos, Reiss: Sarastro, Ed. de Reszke; Papageno, Campanari. Mancinelii conducted.

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FRIDAY AFTERNOON, FEBRUARY 5, at 2.30 o'clock

SATURDAY EVENING, FEBRUARY 6, at 8 o'clock

PROGRAMME

Beethov	en	•	•		Symphony No. 4
Spohr			•	•	Concerto for Quartet of String Instruments with Orchestra, Op. 131 (First time at these concerts)
Mahler					Lieder eines fahrenden Gesellen (First time at these concerts)
Dvorák	•	•	•		Overture, "Carnaval"

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Bach .				Toccata and Fugue in C minor
Beethoven				Sonata in F-sharp major, Opus 78
Brahms .				Variations and Fugue upon a Theme by Handel
Bach .				Two-part Inventions: B-flat major; F major Three-part Inventions: F minor; B-flat major; C minor; A major; B minor
Beethoven				Sonata in A-flat major, Opus 110

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Sunday Afternoon, January 24, 1915, at 3

Fritz Kreisler

Direction, C. A. ELLIS (Symphony Hall, Boston)

CARL LAMSON, Accompanist

PROGRAMME

I. (a) SUITE IN E MINOR		. Bach
Prelude — Adagio — Allemande — Corrente		
(b) Fugue in A major		. Tartini
(c) Sarabande and Allegretto in D major		. Corelli
(d) Prelude and Allegro in E minor .		Pugnani
2. Concerto in A minor, No. 24		. Viotti
Allegro moderato Adagio Allegro gi	usto	
3. (a) Introduction and Scherzo (for violin a	lone)	. Kreisler
(b) Two Caprices		Paganini
B-FLAT MAJOR. B MINOR.		
(c) Slavonic Fantasy	Dv	ořák-Kreisler
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١.	Fantasie Impromptu (Ballade in A-flat	- Mr. G	- EBHARD		-	-	Chopin
2.	ARIA, "Martern aller Arten"	- Miss 1	- HEMPEL	-	-	-	Mozart
3.	ARIA	Miss I	ROBERTS				
4.	SONGS						
	Widmung	-	-		-	-	Schumann
	Der Nussbaum 🕒	-	-	-	-	-	Schumann
	Murmelndes Lüftchen	-	-	-	-	-	_Jensen
	Vergebliches Ständchen	Miss I	HEMPEL	-	-	-	Brahms
j,	SOLI FOR PIANO						
	Des Abends -	_		_	_	_	Schumann
	Gavotte	-	-	-	-	-	Gebhard
	Rhapsody, No. 12 -	-	-	-	-	-	- Liszt
		Mr. G	EBHARD				
	SONGS						
	Traum durch die Dämmeru	ıng	-	-	-		Strauss
	Cradle Song -	-	-	-	-	- H	łumperdinck
	"Zur Drossel sprach der Fi	nk ''	-	-	-	-	d'Albert
	s' Gretel	- Miss I	- HEMPEL	-	-	-	Pfitzner
•	SONGS	Miss F	OBERTS				
	WALTZ, "The Beautiful Blue		be" HEMPEL	-	-	-	Strauss

755

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MAX HEINRICH, Accompanist

PROGRAM

Care Selve (from Oper "Atalanta"); Recitativ and Aria, "Lusinghe più care," Handel. Mondnacht; Soldatenbraut, Rob. Schumann. Fruehling und Licbe; Ach wenn ich doch ein Immchen wär, Rob. Franz. Wirwandelten; Botschaft, Joh. Brahms. Die Allmacht, Franz Schubert. Ueber die Heide; Herbstabend; Deine Stimme, Max Heinrich. Vicille Chanson, Bizet. Si j' etais Dieu (MSS.), Courtland Palmer. Romance, Debussy. Chère Nuit, A. Bachelet. What's his Heart; Confidence, MacDowell. Ah, Love but a Day, Mrs. H. H. A. Beach. Autumn within, S. S. Colburn. Where Corals lie, E. Elgar.

Tickets, \$1.50, \$1.00, 75c., and 50c., at Symphony Hall

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Thursday Evening, January 28, at 8.15

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PROGRAMME

Quartet in D minor, Op. 74 .			Reger
Quartet in D major, Op. 76, No. 5			Haydn

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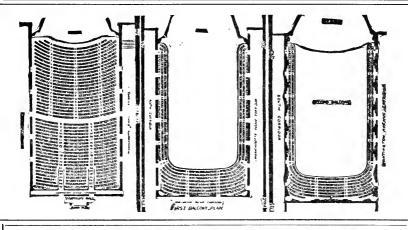
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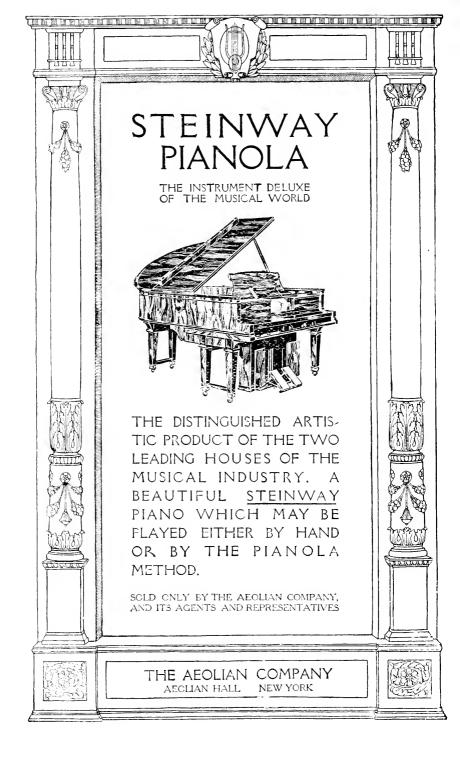
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Dr. KARL MUCK, Conductor

Programme of the Thirteenth Rehearsal and Concert

WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE



FRIDAY AFTERNOON, FEBRUARY 5 AT 2.30 O'CLOCK

SATURDAY EVENING, FEBRUARY 6 AT 8.00 O'CLOCK

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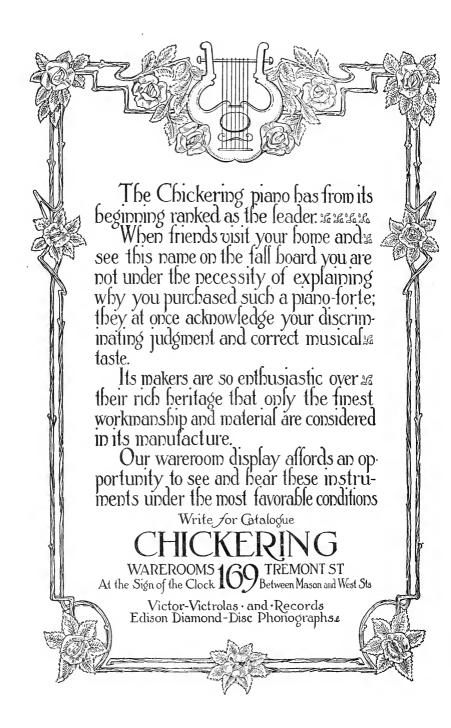
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Thirteenth Rehearsal and Concert

FRIDAY AFTERNOON, FEBRUARY 5, at 2.30 o'clock

SATURDAY EVENING, FEBRUARY 6, at 8.00 o'clock

Programme

Beethoven . . . Symphony No. 4, in B-flat major, Op. 60

I. Adagio; Allegro vivace.

II. Adagio.

III. Allegro vivace; Trio: Un poco meno allegro.

IV. Finale: Allegro ma non troppo.

Bach . Concerto in D minor, for two Violins and Orchestra of Strings

I. Vivace.

II. Largo.

III. Finale (Allegro).

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(b) "Ging heut' Morgen."

c) "Ich hab' ein glühend Messer."

"Die zwei blauen Augen."

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Dvorák Overture, "Carnival," Op. 92

There will be an intermission of ten minutes after the symphony

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Symphony in B-flat major, No. 4, Op. 60, Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

The composition of Beethoven's Symphony No. 5, in C minor, was not begun before the performance of the "Eroica," No. 3, and the first public performance of the "Eroica" was at Vienna on April 7, 1805.* Nottebolim found in a sketch-book of Beethoven, dated 1795, notes for a symphony in C minor, and one sketch bears a resemblance to the opening measures of the Scherzo as it is now known to us; but the composition, properly speaking, did not begin until the "Eroica" had been performed. This composition was interrupted by work on the Symphony in B-flat major, No. 4, a symphony of a very different character. There is not a single sketch for the Fourth Symphony in any one of the books of Beethoven that have come down to us. The symphony was probably invented and composed in the summer of 1806.

After the performance of the "Eroica" Beethoven also worked on his opera, "Fidelio." The French army entered Vienna, November 13, 1805; on the 15th Napoleon sent to the Viennese a proclamation dated at Schönbrunn, and on November 20, 1805, "Fidelio" was performed for the first time, before an audience largely composed of

*The "Eroica" was performed for the first time at a private concert at Prince Lobkowitz's in December,

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French officers. There were three performances, and the opera was withdrawn until March 29, 1806, when it was reduced from three acts to two. The opera was again coldly received; there were two performances; and there was no revival in Vienna until 1814.

Beethoven, disturbed by this disaster, went in 1806 to Hungary to visit his friend, Count Brunsvik, and he visited the Prince Lichnowsky at Castle Grätz, which was near Troppau in Silesia. It has been said that at Martonvásár, visiting the Brunsviks, he found that he loved Therese and that his love was returned.* Some therefore account for the postponement of the Fifth Symphony, begun before the Fourth, "by the fact that in May, 1806, Beethoven became engaged to the Countess Therese. . . . The B-flat symphony has been mentioned as 'the most tenderly classical' of all works of its kind; its keynote is 'happiness'—a contentment which could have come to the master only through such an incident as the one above set forth—his betrothal." We do not see the force of this reasoning.

It is better to say with Thayer that nothing is known about the origin of the Fourth beyond the inscription put by the composer on the manuscript which belongs to the Mendelssohn family: "Sinfonia 4^{ta} 1806. L. v. Bthvn."

This we do know: that, while Beethoven was visiting Prince Lichnowsky at the latter's Castle Grätz, the two called on Franz Count Oppersdorf, who had a castle near Grossglogau. This count, born in 1778, rich and high-born, was fond of music, and he had at this castle a well-drilled orchestra, which then played Beethoven's Symphony in D major in the presence of the composer. In June, 1807, he commissioned Beethoven to compose a symphony, paid him two hundred florins in advance and one hundred and fifty florins more in 1808. Beethoven accepted the offer, and purposed to give the Symphony in C minor to the count; but he changed his mind, and in November, 1808, the count received, not the symphony, but a letter of apology, in which Beethoven said that he had been obliged to sell the symphony which he had composed for him, and also another,—these were probably the Fifth and the Sixth,-but that the count would receive soon the one intended for him. The Fifth and Sixth were dedicated respectively to Prince Lobkowitz and Count Rasumowsky. Oppersdorf at last received the Fourth Symphony, dedicated to him, a symphony that was begun before he gave the commission; he received it after it had been performed. He was naturally offended, especially as the Fourth Symphony at first met with little favor. give Beethoven another commission, nor did he meet him again, although Beethoven visited again at the Castle Grätz in 1811. count died January 21, 1818.

^{*} See "Beethovens unsterbliche Geliebte nach persönlichen Erinnerungen," by Mariam Tenger (Bonn, 1890), and Prod'homme's "Symphonies de Beethoven" (Paris, 1906).



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The Fourth Symphony was performed for the first time at one of two concerts given in Vienna about the 15th of March, 1807, at Prince Lobkowitz's. The concert was for the benefit of the composer. The Journal des Luxus und der Moden published this review early in April of that year:—

"Beethoven gave in the dwelling-house of Prince I. two concerts in which only his own compositions were performed: the first four symphonies, an overture to the tragedy 'Coriolanus,' a pianoforte concerto, and some arias from 'Fidelio.' Wealth of ideas, bold originality, and fulness of strength, the peculiar characteristics of Beethoven's Muse, were here plainly in evidence. Yet many took exception to the neglect of noble simplicity, to the excessive amassing thoughts, which on account of their number are not always sufficiently blended and elaborated, and therefore often produce the effect of uncut diamonds."

Was this "Prince L." Lobkowitz or Lichnowsky? Thayer decided in favor of the former.

The symphony was also played in public at a charity concert at the Burg Theatre, Vienna, on November 15, 1807, when it was conducted by the composer. The correspondent of Kotzebue's *Freimüthige* (January 14, 1808) wrote: "Beethoven has composed a new symphony, which has pleased at least his furious admirers, and an overture to Collin's 'Coriolanus,' which has pleased everybody."

Toward the end of 1807 the Concerts of Amateurs, a society composed of nobles and bankers, transferred their private concerts from the Mehlgrube to the great hall of the University, and at one of these concerts Beethoven conducted a third performance of the Fourth Symphony. A correspondent of the Allgemeine Musikalische Zeitung wrote that the symphony, which did not give much pleasure at the



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theatre, here met with the success that it deserved, as it seemed to him. "For the first Allegro, well worked, is beautiful, fiery, and rich in harmonies. The Menuet and Trio have an original, individual character. It were to be wished that in the Adagio the song were not so divided among the instruments; for such division, even in Eberl's* rich and brilliant Symphony in D minor, often injures the effect."

According to Schindler the new symphony made a marked impression on the audience, and its effect was more decisive than was that of the Symphony in C major eight years before.

The first performance in Boston was probably the one at a concert of the Musical Fund Society on December 8, 1849.

* *

The separate orchestral parts of the Fourth Symphony were published in March, 1809,† by the Bureau of Arts and of Industry at Vienna and Budapest. The complete score in octavo, one hundred and ninety-five pages, was published in 1821 with this title: "4° Grande Simphonie en si bémol majeur (B dur) composée et dedidée à Mons¹ le Comte

* Anton Eberl (1766–1807) was a Viennese composer and pianist, who lived four years in St. Petersburg, and made many concert tours. He wrote five operas, symphonies, concertos, and much chamber and pianoforte music.

† Thayer says 1808, but see the Intelligent-Blatt of the Allgemeine Musikalische Zeitung, April, 1809, Col. 35.



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An arrangement for pianoforte by Fr. Stein was published early in 1809.

The symphony is scored for flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

* *

No one has written more acutely, discriminately, and with more poetic appreciation of the symphonies of Beethoven than Hector Berlioz:—

"Here Beethoven abandons wholly the ode and the elegy,"—a reference to the "Eroica" Symphony,—"to return to the less lofty and sombre but perhaps no less difficult style of the Second Symphony. The character of this score is generally lively, nimble, joyous, or of a heavenly sweetness. If we accept the meditative adagio, which serves as an introduction, the first movement is almost entirely given up to joyfulness. The motive in detached notes, with which the allegro begins, is only a canvas, on which the composer spreads other and more substantial melodies, which thus render the apparently chief idea of the beginning an accessory. This artifice, although it is fertile in curious and interesting results, had already been employed by Mozart

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There is also a boot on this last with a cloth top suitable for more dressy wear. and Haydn with equal success. But we find in the second section of this same allegro an idea that is truly new, the first measures of which captivate the attention; this idea, after leading the hearer's mind through mysterious developments, astonishes it by its unexpected ending. It consists of this: after a rather vigorous tutti the first violins pick the first theme to pieces, and form with it a pianissimo dialogue with the second violins, which leads to holds on the chord of the dominant seventh in B-natural: each one of these holds is interrupted by two measures of silence, which are filled out only by a light tremolo of kettledrums on B-flat, the enharmonic major third of the fundamental F-sharp. After two apparitions of this nature, the drums are silent to allow the strings to murmur gently other fragments of the theme, and to arrive by a new enharmonic modulation to the chord of the sixth and the fourth of B-flat. The kettledrums then enter on the same note, which is not now a leading note, as it was the first time, but a true tonic, and they continue the tremolo for twenty measures or so. The force of tonality of this B-flat, scarcely perceptible at first, waxes greater and greater as the tremolo is prolonged; then the other instruments, scattering little unfinished bits of phrases in their onward march, lead with the continuous roll of the drums to a general forte in which the perfect chord of B-flat is at last established by the orchestra in its full majesty. This astonishing crescendo is

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one of the most skilfully contrived things we know of in music: you will hardly find its equal except in that which ends the famous scherzo of the Symphony in C minor. And this latter, in spite of its immense effectiveness, is conceived on a less vast scale, for it sets out from piano to arrive at the final explosion without departing from the principal key, while the one whose march we have just described starts from mezzo-forte, is lost for a moment in a pianissimo beneath which are harmonies with vague and undecided coloring, then reappears with chords of a more determined tonality, and bursts out only at the moment when the cloud that veiled this modulation is completely dissipated. You might compare it to a river whose calm waters suddenly disappear and only leave the subterranean bed to plunge with a roar in a foaming waterfall.

"As for the adagio—it escapes analysis. It is so pure in form, the melodic expression is so angelic and of such irresistible tenderness, that the prodigious art of the workmanship disappears completely. You are seized, from the first measure, by an emotion which at the end becomes overwhelming in its intensity; and it is only in the works of one of these giants of poetry that we can find a point of comparison with this sublime page of the giant of music. Nothing, indeed, more resembles the impression produced by this adagio than that which we experience when we read the touching episode of Francesca da Rimini



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in the 'Divina Commedia,' the recital of which Virgil cannot hear 'without weeping in sobs,' and which, at the last verse, makes Dante 'fall, as falls a dead body.' This movement seems to have been sighed by the archangel Michael, one day, when, overcome by melancholy, he contemplated the worlds from the threshold of the empyrean.

"The scherzo consists almost wholly of phrases in binary rhythm forced to enter into combinations of 3-4 time. This means, frequently used by Beethoven, gives much vigor to the style; the melodic cadences thus become more piquant, more unexpected; and, besides, these syncopated rhythms have in themselves a real charm, although it is hard to explain it. There is pleasure in seeing the time thus pounded into pieces wholly restored at the end of each period, and the meaning of the musical speech, for a while arrested, reach nevertheless a satisfactory conclusion, a complete solution. The melody of the trio, given to wind instruments, is of a delicious freshness; the pace is a little slower than that of the rest of the scherzo, and its simplicity stands out in still greater elegance from the opposition of the little phrases which the violins throw across the wind instruments, like so many teasing but charming allurements.

"The finale, gay and lively, returns to ordinary rhythmic forms; it consists of a jingling of sparkling notes, interrupted, however, by

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some hoarse and savage chords, in which are shown the angry outbursts which we have already had occasion to notice in the composer."

* *

Carl Maria von Weber, in his "Künstlerleben," spoke slightingly of the Fourth Symphony; of the introduction, "full of short detached ideas without relation one to another—three or four notes every quarter hour, which is interesting! Then a muffled drum roll and mysterious viola phrases, all ornamented with a crowd of general pauses and rests: then, after the hearer is resigned by long waiting, the Allegro, a ferocious movement in which especial care is taken that no principal thought is exposed," etc. Weber, who put the tirade in the mouth of an organ-blower, conducted this symphony at Prague.

The symphony was performed at Leipsic, December 16, 1810, for the benefit of the widows and the orphans of members of the Musical Institute. The critic of the Allgemeine Musikalische Zeitung referred to the Introduction as an Allegro and to the Adagio as an Andante, but pronounced the symphony "geistreich," and concluded as follows: "The work is clear, comprehensible and very agreeable and it resembles the first and second symphonies of this master which are highly esteemed and with good reason, rather than the fifth and the sixth." The symphony was played and warmly praised at a Gewandhaus concert in March, 1811.

At Mannheim, where it was produced in the winter of 1811, the symphony was characterized as "Jean Paul in music." At Cassel, where Guhr conducted it in the season of 1815–16, a local critic wrote to the *Allgemeine Musikalische Zeitung:* "It seems to me that the great master, in this as in several of his new works, is extremely bizarre and makes himself unintelligible and even an object of terror to even cultivated dilettanti."

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The Philharmonic Society of London performed the Fourth Symphony, perhaps in one of the first years of the establishment of the society (1817; no exact records were kept until 1821), certainly on March 12, 1821.

The first performance at Paris was probably at a concert of the Conservatory, February 21, 1830. A critic wrote for Figaro: "It is not that this work of Beethoven is inferior to the majority of his which we know; on the contrary this beautiful work should, it seems to us, take its place among his most astonishing creations, but, it must be said, the details in which the composer delights nearly all escaped us. The auditory nerves of the audience had been paralyzed by too sustained attention. We must hear this symphony again before risking a fuller analysis." Now the programme of this concert included a symphony by Haydn, a chorus from "Euryanthe" tinkered by Castil-Blaze, a scene for orchestra and solo violin by Mazas, Weber's "Hunters' Chorus," a pianoforte concerto by Kalkbrenner, and at last the Fourth Symphony. Castil-Blaze after the second performance, April 4, 1830, criticised the symphony with much appreciation, and complained that the finale was played too fast.

The Philharmonic Society of New York played the symphony for the first time, November 24, 1849.

THERESE, GIULIETTA, AND BEETHOVEN.

Mme. La Mara (Marie Lepsius) wrote an essay, "Gräfin Therese Brunsvik, Beethovens unsterbliche Geliebte," which was published in *Die neue Rundschau* of January, 1908, and later in book form. In this

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essay she expressed the belief that the countess was the "well beloved" of Beethoven, the woman to whom the famous letters were addressed. Before the investigations of A. W. Thayer the mysterious woman was identified as Giulietta Guicciardi, and Dr. Alfred Kalischer, the editor of Beethoven's letters, pooli-poohed Thayer's theory and insisted that Giulietta was the "well beloved."

Mr. F. de Gerando, who is the great-grand-nephew of Therese and the possessor of all the papers bequeathed by her to his father, prepared an answer to Mme. La Mara, admitting cheerfully that her article was learned and written in good faith, and his answer was published in the *Mercure de France* of May 1, 1909.

When Mme. La Mara's article was reviewed by Mr. de Wyzewa in the Revue des Deux Mondes, the Temps asked one of its contributors to consult the mother of Mr. de Gerando as to her opinion. She combated the theory of Mme. La Mara. The de Gerando family was then accused of "not wishing" to admit that there had been a love passage of any sort between the countess and Beethoven, and the reproach of "the aristocratic pride of the Brunsviks" nettled Mr. de Gerando. He reviewed the proofs brought forward by Thayer and Mme. La Mara, and found them insufficient.

- 1. The three letters unsigned and without address that were found among Beethoven's papers prove nothing. "Schindler recognized them as addressed to Giulietta. There is no reason why he should be disbelieved."
- 2. There is the portrait of a woman in the museum at Bonn, the portrait signed "T. B.," and dedicated to "the excellent friend, the best of men." "I have compared it with the portraits of Therese in my possession. There is no resemblance."
 - 3. There is the kiss that Beethoven sent to Therese through her

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brother. Mr. de Gerando does not think that a kiss, especially when it is written, proves anything. Beethoven was old and Therese was young when they were friends. The great difference in age authorized this familiarity. Furthermore, if they were betrothed, why did not Beethoven, sending the kiss, assure her of his love and fidelity?

4. There is the fact that Therese died unmarried, and, refusing an offer, said that a former passion had consumed her heart. Mr. de Gerando, going through the letters of Therese in which there is only one slight, insignificant allusion to Beethoven, found a thick portfolio, inscribed "The Journal of my Heart: No Romance," which contained many letters, notes, messages written at all hours, and addressed to a man, whose Christian name was Louis. Mr. de Gerando, who has been unable to learn the family name of this man, thought at first, and naturally, that Beethoven was the one, but this Louis, with whom Therese was passionately in love, to whom she was betrothed, without the knowledge of others, was a young man of noble family, much younger than Therese, and had been educated at the Theresianum, in Vienna, a school frequented by young noblemen. "Van Beethoven was older than the Countess Brunsvik. He was not noble by birth. He never attended the Theresianum." The letters reveal a strange and violent passion. They are at times cold and philosophical. Therese signed them with her name, they were true love letters. When

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Very truly yours,

(Signed)



she signed them with the Greek word "Diotima," the name of a priestess of beauty and love mentioned by Plato, they were metaphysical speculations, long-winded discussions on the end of life and the nature of love. "I do not think that Beethoven would have been contented with this correspondence of encyclopædists." There were a few letters from Louis, one of them sealed with a coat-of-arms, and thus there is hope of identification.

One might answer that Therese perhaps loved twice; that there were two Louis in the field. Mr. de Gerando does not find this probable. Therese was cerebral in her passion. She knew passion, but her intellectual side revolted at it, and, when her brain controlled her, she could write phrases like this: "To think that I could have lowered myself even to the point of marrying him!" (But one might reply, the countess might well have said this with reference to Beethoven, who was beneath her in station.) She rained contempt on the man who had awakened in her the love that she detested, and when she had driven him from her mind, she wrote exultantly: "Free! Free! Free!" Mr. de Gerando argues from this that she would not a second time have given up her independence, but nothing that a woman like Therese would have done should surprise even a great-grand-nephew.

Mr. de Gerando does not understand how any love affair between Therese and Beethoven could have escaped the curious gossips in society, eager for news and scandal. "The adventure of Therese de Brunsvik with Louis appears to me to be a sufficient reason to judge the theory of Thayer inane. At the same time it explains to us the genesis of this theory. It is now certain, as far as I am concerned, that some resemblance of the affair between the Countess of Brunsvik and Louis had come down to Thayer. The similarity of the names, the letter in which the kiss was sent, and other and more vague indices, led the American biographer to turn the noble Hungarian dame into the 'well-beloved' of Beethoven."

Such was, in substance, the article of Mr. de Gerando. It is fair to ask him how the love affair between Therese and the mysterious Louis, young, noble, etc., escaped the curious gossips, escaped them so com



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pletely that even the great-grand-nephew of Therese is unable to find out the family name of her lover.

Mr. Jean Chantavoine was not convinced by Mr. de Gerando's arguments, and he wrote a reply which was published in the *Bulletin Français de la Société Internationale de Musique* of June, 1909. He made these points:—

- 1. Mr. de Gerando overestimates Schindler's testimony. In conversation in 1823, Beethoven had confided to Schindler his old passion for the Countess of Gallenberg (born Giulietta Guiceiardi). This was apropos of an affair in which Gallenberg had taken part, to the injury of Beethoven. In this talk Beethoven did not make the slightest allusion to the letters to the "immortal well-beloved" which were found in his drawer the day after his death. The connection established by Schindler between this talk in 1823 and the letters to the "immortal well-beloved" is wholly arbitrary.
- 2. Mr. de Gerando did not give the date of the correspondence between the Countess Brunsvik and the former student at the Theresianum, but he wrote: "On one of these letters of Louis—there are only a few of them—I found an armorial seal. The Gotha Almanac from 1816 to 1819 will permit us to identify the mysterious betrothed of Therese Brunsvik." We have a right to infer, then, that this correspondence took place between 1816 and 1819. Now Beethoven's love affair with Therese took place between 1806 and 1809, and it would not be impossible for a woman as romantic, as schwärmerisch as Therese to love twice, with ten years between.

In her Memoirs, published by Mme. La Mara, Therese Brunsvik states that about 1814 she was the object of the attentions of a certain Baron C. P., who asked for her hand. She made him wait two years for an answer, and then wrote: "I have remained cold. A former

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passion devoured my heart." "If the correspondence alluded to by Mr. de Gerando was from 1816 to 1819, as he himself indicates, it is not possible that the mysterious Louis was the object of her passion before 1814."

Therese Brunsvik states a little later that the Baron C. P. made a final attempt in 1819. Suppose, then, that she was mistaken in saying on the preceding page that this romance began in 1814, and that the date should be 1817 to 1819. The baron's courtship would then not be prior to the correspondence with Louis, it would be contemporaneous. The words "former passion" and the construction of the phrase are not applicable to the hero of the correspondence. If Therese had been thinking of him, she would have written "Another passion devoured my heart," not "a former passion had devoured my heart," at least she would not have used the latter tense.

If, then, the correspondence on which Mr. de Gerando bases his theory was dated from 1816 to 1819, the phrase in Therese's Memoirs, "a former passion," indicates strongly some other man than the student at the Theresianum.

"It is," says Mr. Chantavoine, "to this 'former passion' and to this other friend that one is more than ever tempted to apply the bitter remark of the Countess Brunsvik at the end of her Memoirs: 'Deaf ears and deaf hearts have shaped for me the whole and long conduct of life.' The term 'deaf ears,' it will be easily admitted, gives at least a strong presumption in favor of Beethoven."

It may here be remarked that the late Dr. Alfred Kalischer was bitter in his wish to refute the theory of Thayer, Mariam Tenger, and Mme. La Mara. See not only his pamphlet "Die unsterbliche Geliebte Beethovens" (Dresden, 1891), but his notes to certain letters by Beethoven, as the note on pages 49–51 in Volume I. of his "Beethoven's Letters," translated by J. S. Shedlock (London, 1909).

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The Pall Mall Gazette published in 1909 the following note with reference to the affair:—

"The loves of geniuses have always been the subject of much curiosity, but in the case of Beethoven this has been till now successfully repelled. At the death of the great composer there were found among his papers three letters in his own handwriting, now in the Royal Library at Berlin, addressed to a lady whom he calls his angel, his adored, and other names which leave no doubt as to the nature of the attachment between them. But there is no hint of the personal name of the being on whom these endearing epithets were showered, and her identity has much exercised the ingenuity of the critics. According to Herr Kalischer, whose edition is being Englished, as already noted, she was the Countess Guicciardi, who was a pupil of Beethoven's in Vienna, and who afterwards married Count Gallenberg, who was connected with the Grand Theatre at Naples. Herr Thayer, however, who published an early biography of Beethoven, was of opinion that the 'immortal beloved' was the Countess Theresa Brunswick, also one of Beethoven's pupils, and his French biographers, M. Jean Chantavoine and M. Romain Rolland, have adopted Thayer's opinion. The 'Beethovens unsterbliche Geliebte' of Mme. La Mara, just published in Berlin, goes far to show that Thayer's theory was correct, and that the allusions to places and incidents in the famous three letters can only be accounted for by supposing that they were really addressed to Theresa. The lady in question was really a descendant of Henry the Lion, who held the duchy of Brunswick in the time of Frederick Barbarossa, her family having emigrated at an early date to Hungary, where her father held a small post under the government. Her two sisters, who were beautiful, both made marriages which turned out badly, but Theresa herself refused all offers of matrimony, and died a spinster at an advanced age. Her latest biographer rather unkindly suggests that this was because she had a slight spinal curvature and a plain face, but she at any rate had sufficient charms to attract and retain the attention of the master, the jealous care with which he preserved the letters that he addressed to her showing that it was no transient passion that possessed him. But why did she send back

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his letters, or how did they again come into his keeping? This is a mystery which Mme. La Mara does not clear up."

* *

The Pall Mall Gazette of November 1, 1893, thus reviewed Mariam Tenger's book:—

"That Beethoven was a very great musician is a fact which none of us would be prepared to deny; that he was the strangest and most eccentric of creatures is a second fact about him over which all his contemporaries appear to be agreed; that he was once very much in love, and addressed a series of incoherent raptures to a lady whom he called his 'Unsterbliche Geliebte,' is a third amiable fact about his existence of which we have all been long aware.

"But who was the lady? Was she, as we have often been taught, the person of whom Mr. Eric Mackay sang in impassioned verse—the faithless creature whose faith was never proved,

Who would not change her name for his—Guicciardi for Beethoven?

Frau Mariam Tenger knows better; and in an amusing little narrative of personal recollections she sets forth her evidence to show that the 'Immortal Beloved' was the Countess Theresa Brunswick. And she has excellent authority. The Countess Theresa told her so.

"Frau Tenger takes the preliminary step of publishing the letter, or rather letters, which were found among Beethoven's papers after his death, and they certainly do not exactly lead one into extravagant ideas on the subject of Beethoven's literary merit. This is the kind of thing which gets repeated from page to page: 'Thy love has made me at once the happiest and unhappiest of men—in these years I should need a monotonous evenness of life—can this be under our circumstances?—Angel, I have just found that the post goes out every day—

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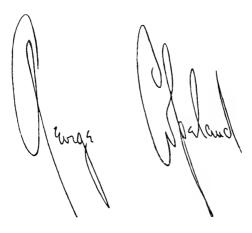
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Last Recital in Boston this season February 18, 1915, Jordan Hall and I must therefore stop that thou mayest get the letter directly love me-to-day-yesterday.' Further than that sublime point it would be sinful to stray.

"Well, come to the point briefly, the Countess Theresa of Brunswick, in a couple of tearful interviews with Frau Tenger, confessed that she was the object of this inconsequent outburst. The evidence seems clear; the telling of it on the first occasion reduced the Countess to a condition of utter prostration, and the Countess was positive about her facts. Yet, despite the pathetic nature of these revelations, it is difficult to read them without smiles. We are abundantly informed of the beautiful nature possessed by the Countess, of her charity, her tenderness, her heroic self-denial, her perfect truthfulness, her widereaching sympathies. And yet—to read is to smile.

"The little scenes which form the carefully prepared plot of Frau Tenger's case have all a melodramatic fitness, and are full of what our grandfathers would have called sensibility. A casual visitor finds Beethoven with the Countess's portrait in his hands, and shedding over it, betwixt spasmodic kisses, rivers of tears. There is a gorgeously tragic scene, describing how Beethoven slapped the hand of his young pupil and incontinently dashed from the house hatless and coatless; and, further, how the Countess, to the unpseakable horror of all the right-minded domestics of the establishment, flew out of doors similarly attired, with the great man's coat and hat. It is a story which has apparently the profoundest spiritual significance, and from that terrible day the tragic fates of Beethoven and the Countess were sealed.

"But perhaps the most touching portion of this delightful book is to be found in those two interviews with Frau Tenger of which we have spoken. The friends had not met for some ten years; Beethoven

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FURBUSH-DAVIS PIANO CO. 294 BOYLSTON STREET, BOSTON Opp. Public Gardens Open Evenings had been dead more than ten years; his reputation and fame were vastly different matters from what they had been; and so—and so—between a sigh and a tear, in a dreamy and meditative voice, the Countess dropped some fatal words about "her dearest one's grave." In a moment Frau Tenger was all tears and all inquiries. Like summer tempest came the storm of reminiscence, the Countess fainted, and Frau Tenger retreated triumphant.

"The Countess lay under no ridiculous hesitation for her own part. If she had determined to plunge, she could not have done it more thoroughly and with calmer assurance. In her scheme of love—which we would not venture to contradict—there may have been other minor stars, but she could afford to smile them away out of her superior sky. Her treatment of Guicciardi, the faithless one of Mr. Mackay's immortal poem, is perhaps the most impressive passage of the book; for how should we accuse the Countess Theresa of spite?"

Concerto in D minor for two Violins and Orchestra of Strings Johann Sebastian Bach

(Born at Eisenach, March 21, 1685; died at Leipsic, July 28, 1750.)

Bach's violin concertos—there are two other concertos for two violins—probably belong to his Cöthen period (1717–23). He was called as chapel-master to Cöthen by Prince Leopold, of Anhalt-Cöthen, an amiable, well-educated man then nearly twenty-four years old, who had travelled and was fond of books and pictures. He played the violin, the viol da gamba, and the harpsichord; he had an agreeable bass voice, and was more than an ordinary parlor singer. Bach said of him,

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"He loved music, he was well acquainted with it, he understood it." The music at the court was chiefly chamber music, and here Bach passed happy years. The indefatigable Spitta was not able to find even a mention of Bach in the town records, except in a few notices scattered through the parish registers; but the "Bach-Jahrbuch" of 1905 contains a learned and interesting essay by Rudolf Bunge, Privy Councillor at Cöthen, on Bach's orchestra at Cöthen and the instruments that survived the players. Spitta was unable to find any material for a description of the court orchestra and choir. We now know the names of the musicians at the court and what salaries were paid. Bach as chapel-master received thirty-three thalers and twelve groschen a month.

Spitta says of the three concertos for two violins and orchestra: "We have no direct evidence that the originals"—he has been referring to some adaptations—"are of the Cöthen time, but we conclude this to be the case from a series of other instrumental concertos to which these, with their far simpler construction, form the natural stepping-stones: it is also probable from the official post held by Bach at Cöthen."

In this Concerto in D minor each violin is treated with the independence associated with Bach's manner of treatment. The two do not play so much against one another as they do together against the orchestra. In the Largo the orchestra is used only as an accompaniment, as was usual then in the slow movements of concertos.

Sir Hubert Parry, agreeing with Spitta that these concertos were written in the Cöthen period and are akin to the Vivaldi type, dwells upon the beauty of the slow movements in them and the concertos for violin solo. "The great fascination which such movements exercise



over people who are not essentially musical (as well over those who are musical as well as poetical) lies in the fact that the form is psychological rather than essentially musical. The form is of the spirit rather than the letter. Bach spent a great part of his life feeling his way in this direction, and never till his last days quite made up his mind whether the usual mechanical view of form (the view based on distribution of keys and themes) or the view which puts the psychological scheme in the forefront was the right one. But it is in his wonderful slow movements that he reveals the actual intention to use music as the vehicle of psychological conceptions and touches the fringe of the question, which was due to excite so much attention a century and a half later, of programme music. . . . In the well-known concerto in D minor for two violins and orchestra the slow movement is again. by a very long way, the most attractive feature of the work. It is quite possible that it stands absolutely in the front rank of all Bach's movements whose reason of existence is pure beautiful melody. But in this case the psychological element is not so much in evidence. Bach's mind was not in this case moved by the possibilities of such a contrast as that between the basses and the solo violin in the other concertos, but by the æsthetical possibilities of alternation between two solo violins, in which the cue would not be so much in apposition or contrast, but in sisterly discourse. Here is a case in which Bach, probably unconsciously, was carried by the force of circumstances in the direction of the modern conception of the concerto, for in making use of the qualities of the two solo violins ample material was supplied for the development of the whole movement, and consequently the orchestra comes to occupy a very subordinate and insignificant position, mainly contenting itself with supplying the harmonies and indicating the rhythmic pulse."

This concerto was played by Messrs. Kneisel and Loeffler at a concert of the Boston Symphony Orchestra in Boston, October 11, 1890, Mr. Nikisch conductor,—"In Memoriam—Otto Dresel." The cadenza in the third movement was then by Hellmesberger.

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(Born at Kalischt, in Bohemia, July 7,* 1860; died at Vienna, May 18, 1911.)

These songs, text and music, were composed at Cassel in 1883. Mahler was then second conductor at the opera house. He also began work upon his first symphony, D major, which derived themes from two of the songs. The score and pianoforte arrangement, which appeared in 1897, bear the date, December, 1883.

The songs were first sung by Anton Sistermans† at a second "Orchestral Concert of Gustav Mahler" in Berlin, March, 1896, when the first movement of his second symphony and the first symphony without the Andante were performed.

"WENN MEIN SCHATZ HOCHZEIT MACHT."

Wenn mein Schatz Hochzeit macht. Fröhliche Hochzeit macht, Hab' ich meinen traurigen Tag! Geh' ich in mein Kämmerlein, Dunkles Kämmerlein, Weine, wein' um meinen Schatz, Um meinen lieben Schatz! Blümlein blau! Verdorre nicht! Vöglein süss! Du singst auf grüner Heide! Ach, wie ist die Welt so schön! Ziküth! Singet nicht, blühet nicht! Lenz ist ja vorbei! Alles Singen ist nun aus! Des Abends, wenn ich schlafen geh', Denk' ich an mein Leide!

When my love is a bride,
A merry wedding bride,
Mine will be the saddest day;
I will hie me to my closet,
To my darkened room,
There to weep for my love,
My dearest love.
Fairest flower! Oh, do not fade!
Sweet little bird, sing in the woods!
Ah! the world is fair indeed! Teewit!
Do not sing and do not flower,
Spring hath long gone by,
Song must cease and flower must fade.
At nightfall when I go to rest,
I feel my heart's great weariness.

"GIENG HEUT MORGEN UEBER'S FELD."

Gieng heut morgen über's Feld, Thau noch auf den Gräsern hieng. Sprach zu mir der lust'ge Fink: "Guten Morgen! Ei, Gelt? du! Wird's nicht eine schöne Welt? As I walked abroad this morn,
Dew was sparkling on the grass.
Said to me a merry finch:
"Ah, my friend, good morning to you,
Good morning. Is this world not fair to
see?

- * Mahler's parents, as he himself said, believed July 1 the correct date, but the papers relating to his birth-date were lost.
- † Anton Sistermans was born on August 5, 1865, at Herzogenbusch, Holland. His voice was a bass-baritone. He studied with Julius Stockhausen, lived at Frankfort-on-the-Main, in 1899 at Wiesbaden, and in 1904 moved to Berlin where he taught at the Scharwenka Conservatory.



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Zink! Zink! Schön und flink! Wie mir doch die Welt gefällt!" Auch die Glockenblum' am Feld Hat mir lustig, guter Ding', Mit dem Glöckehen, klinge, kling, Ihren Morgengruss geschellt: "Wird's nicht eine schöne Welt? Kling! Kling! Schönes Ding! Wie mir doch die Welt gefällt!" Und da fieing im Sonnenschein Gleich die Welt zu funkeln an; Alles, Ton und Farbe gewann! Blum' und Vogel, gross und klein! Guten Tag! Guten Tag! Ist's nicht eine schöne Welt? Ei, du! Gelt? Nun fängt auch mein Glück wohl an? Nein! Nein! Das' ich mein', Mir nimmer, nimmer blühen kann!

Tweet! Tweet! Fair and sweet! Well this world does please me!" And the bluebells in the field Merrily they greeted me With their tiny bells, ding dong; 'Twas a merry morning song: "Is this world not fair to see? Dong ding, dong ding! Lovely thing! Well this world does please me, Heigho!'' Straightway all the world's aglow, In the golden rays of sun, All the birds, all the flowers fair Are arrayed in brightest tones. Eh, good-day; eh, good-day! Is this world not fair to see? Heigho! Hey! Heigho! Hey! Will this be my heart's dawn too? Nay, nay, nevermore! My heart is dead, my heart is dead!

"ICH HAB' EIN GLUEHEND MESSER."

Ich hab' ein glühend Messer, Ein Messer in meiner Brust, O weh! O weh!—Das schneid't so tief In jede Freud' und jede Lust! Ach, was ist das für ein böser Gast! Nimmer hält er Ruh', nimmer hält er Rast!

Nicht bei Tag, nicht bei Nacht, wenn ich schlief!
O weh! O weh!
Wenn ich in den Himmel seh',
Seh' ich zwei blaue Augen steh'n!
O weh! O weh!
Wennich im gelben Felde geh',
Seh' ich von fern das blonde Haar im

Winde wehn! O weh! O weh! Wenn ich aus dem Traum auffahr' Deep in my aching heart A cruel sword is set, Alas! Alas! how it does tear And mars my every joy! Alas! Alas! how it does tear with pain! Ah me! and will it never cease, Never more be peace Not by day and not by night When I rest? Alas! Alas! When I gaze upon the stars Naught I see but two blue eyes. Alas! Alas! When I pass the waving corn, It is my love's fair hair I see, Afloat in the wind. Alas! Alas! When I wake from deepest dreams,

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"DIE ZWEI BLAUEN AUGEN."

Die **2**wei blauen Augen von meinem Schatz,

Die haben mich in die weite Welt geschickt—

Da musst' ich Abschied nehmen Vom allerliebsten Platz!

O Augen blau! Warum habt ihr mich angeblickt?

Nun hab' ich ewig Leid und Grämen! Ich bin ausgegangen in stiller Nacht, Wohl über die dunkle Haide; Hat mir Niemend Ade gesent

Hat mir Niemand Ade gesagt. Mein Gesell' war Lieb' und Leide! Auf der Strasse steht ein Lindenbaum, Da hab' ich zum ersten mal im Schlaf

geruht! Unter dem Lindenbaum!

Der hat seine Blüthen über mich geschneit—

Da wusst' ich nicht, wie das Leben thut—

War alles, alles wieder gut! Lieb' und Leid, und Welt, und Traum. My love's blue eyes, my love's blue eyes, They sent me away in the wide, wide world,

So I must leave and say good-bye To the dearest place of all.

Oh, eyes so blue, why did you look into my eyes?

Now shall I ever grieve and long for you. I walked away at the dead of night Across the dark and dreary moor, Nobody said God-speed, good-bye—Only love and grief were at my side. On my way I passed a lime-tree fair, There rested my weary heart in sleep, The lime-tree shed on me its blossoms white.

Till I forgot all life's sad woe, And all, and all was fair and good, Love and grief—Truth and Dreams.

* *

Paul Stefan, in his "Gustav Mahler: a Study of his Personality and Work" translated by T. E. Clark, (G. Schirmer, New York, 1913), quotes from Achim von Armim's essay on folk-song, a preface to "Des Knaben Wunderhorn": "These admirable singers can shout and groan their stuff with the greatest bravura, but try them with a folk-song, and the spurious effect vanishes. Either the pieces they sing are so trivial

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in character that the effect cannot be missed, or else, if we did perceive their real sense, we should chase them from their platform and sing for ourselves what we like best." Mahler's lyrics are almost all in folk-song spirit: "homely, simple, but never silly, never trivial, or playfully ironic." The verses as a rule are taken from popular poetry. "It would be quite false to read sentimentality, or pathos, or irony into Mahler's lyrics." His own words for the "Songs of a Travelling Journeyman" resemble folk-songs in form and mood.

We now quote in a much condensed form from Stefan's analysis of these four songs:— $\,$

In the first the Journeyman laments. Neither fields nor chamber comfort him. "Des Abends wenn ich schlafen gehe, denk' ich an mein Leide" (At evening, when I go to bed, I think upon my sorrow). "Faster and slower tempi, three- and four-beat rhythms, alternate immediately in the four opening bars, and later throughout the whole work, but just as naturally as in old folk-tunes (Prinz Eugenius!). This regular-irregular beat is quite usual with Mahler. The mood remains 'quiet and sad until the end,' as the score demands from the voice. The strings are muted; the wood-wind intones a hurrying motive. After a peaceful Intermezzo, the comforting voice of nature, the melancholy of the beginning, returns, but leads over from D minor to G, where it remains. All four lyrics avoid their opening key."

The second, "beginning in D and ending in the dominant of B," tells of the morning walk, with bluebell and finch announcing summer beauty. The Journeyman is luckless. Nothing will bloom for him in answer to his wish. "This melody is the theme of the first movement of the First Symphony, but in the latter it is at once extended, apart from the altered instrumentation, comes to a climax, is imitated, but is still, in spite of its new garb, exactly the melody of the 'Lied.'" This second lyric should follow immediately after the first. "All four form a unity. At the beginning of the first and second verses the harp accompanies the voice, and the words are, unusually for Mahler, here and there declaimed. Twice, thrice the orchestra soars up, lastly in B major." Sunshine, flowers, birds call "Good-morning." Muted horns and strings die away.

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The third lyric begins wildly in D minor with full orchestra "in hammered-out quavers." The pain lessens. There are outbursts, and as the last sinks, English horn, bassoon, and viola recall the movement of the beginning, "a delicate downward passage for strings, and the end is reached—a deep E-flat in double basses and harp, together with which tam-tam and drum are struck, and the music ceases."

The fourth begins in E minor and in march rhythm. "Gradually the episode develops, that of the third movement of the First Symphony, similarly introduced and orchestrated as there, and closes in F minor." The poem ends "not sentimentally."

* *

The catalogue of Mahler's works includes these songs:-

"Lieder eines fahrenden Gesellen," composed in 1883, published in 1897.

First Book of Lyrics, published in 1892, probably composed about 1883-84. With pianoforte accompaniment: Frühlingsmorgen (R. Leander); Erinnerung (R. Leander); Hans und Grete (Folk-song—poem probably by Mahler); Serenade from "Don Juan," intended for an accompaniment of wind instruments (Tirso de Molina); Phantasie from "Don Juan," accompaniment of a harp recommended (Tirso de Molina).

From "Des Knaben Wunderhorn." Pianoforte accompaniment, published 1888–1901: Um schlimme Kinder artig zu machen; Ich ging mit Lust durch einen grünen Wald; Aus! Aus! Starke Einbildungskraft; Zu Strassburg auf der Schanz; Ablösung im Sommer; Scheiden und Meiden; Nicht wiedersehen!; Selbstgefühl. With orchestral accompaniment: Der Schildwache Nachtlied; Verlorne Müh'; Trost im Unglück; Wer hat dies Liedlein erdacht; Das irdische Leben; Des Antonius von Padua Fischpredigt; Rheinlegendchen; Lied des Verfolgten im Turme; Wo die schönen Trompeten blasen; Lob des hohen Verstandes; Es sungen drei Engel einen süssen Gesang; Urlicht (alto solo from Symphony No. 2).

Also two songs from "Des Knaben Wunderhorn," with orchestral accompaniment: Revelge, Der Tambourg'sell.

Kindertotenlieder (Rückert), with orchestral accompaniment: Nun will die Sonn' so hell aufgeh'n; Nun seh' ich wohl, warum so dunkle



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Flammen; Wenn dein Mütterlein; Oft denk' ich, sie sind nur ausgegangen; In diesem Wetter. Composed in 1901 or 1902.

Five lyrics (Rückert): Blicke mir nicht in die Lieder; Ich atmet' einen linden Duft; Ich bin der Welt abhanden gekommen; Liebst du um Schönheit; Um Mitternacht.

There are also seven Chinese poems, arranged by Hans Bethge and versified in "Die Chinesische Flöte"; remodelled by Mahler, tenor and alto (or baritone), in "Das Lied von der Erde" Symphony (Munich, November 19, 1911. William Miller and Mme. Cahier, singers).

Also "Das klagende Lied," for soprano, alto, and tenor solos, mixed chorus and orchestra. A ballad founded on the old legend of the singing bone. Begun when Mahler was eighteen, completed when he was twenty, published in 1899, and first performed at Vienna, February 17, 1901.

Mahler visited Boston as conductor of the Metropolitan Opera House and as conductor of the Philharmonic Society of New York. At the Boston Theatre he conducted "Die Valkyrie," April 8, 1908 (the singers were Mmes. Morena Leffler-Burkhardt, Kirkby-Lunn, and Messrs. Burrian, Blass, Van Rooy); "Don Giovanni," April 9, 1908 (Mmes. Eames, Fornia, Farrar, and Messrs. Scotti, Bonci, Blass, Mühlmann, and Barocchi); "Tristan und Isolde," April 11, 1908 (Mmes. Fremstad and Homer, Messrs. Burgstaller, Van Rooy, Mühlmann, Blass, Reiss, Bayer).

He conducted in Symphony Hall a concert of the Philharmonic Society of New York, which then visited Boston for the first time, on February 26, 1910. The programme was as follows: Berlioz, "Fantastic" Symphony; Bach, Suite (an arrangement by Mahler of movements from the second and the third suites, with the use of a "piano-harpsichord"); Beethoven, overture "Leonore" No. 3; Strauss, "Till Eulenspiegel's Merry Pranks."

He came to New York as conductor at the Metropolitan Opera House late in 1907 and made his first appearance there January 1, 1908 ("Tristan und Isolde"). His first appearance as a concert conductor was on November 29, 1908 (Symphony Society of New York). He

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was conductor of the reorganized Philharmonic Society of New York, 1909-10, 1910-11, but before the end of the latter season ill-health compelled him to give up conducting.

His Symphony No. 5 has been performed in Boston at concerts of the Boston Symphony Orchestra: February 3, 24, 1906 (Mr. Gericke, conductor); April 19, 1913, November 22, 1913, February 28, 1914 (Dr. Muck, conductor).

"CARNIVAL" * OVERTURE FOR FULL ORCHESTRA, Op. 92.

Anton Dvořák

(Born at Mühlhausen (Nelahozeves), near Kralup, Bohemia, September 8, 1841; died at Prague, May 1, 1904.)

The "Carnival" overture is really the second section of Dvořák's triple overture, "Nature, Life, Love." The first of these is known generally in concert-halls as "In der Natur," Op. 91. The third is known as "Othello," Op. 93.

These three overtures were written to be performed together. The first performance was at Prague, April 28, 1892, at a concert of public farewell to Dvořák before his journey to America. The composer conducted.

The first performance in America was at a concert given October 21, 1892, under the auspices of the National Conservatory of Music of

*"Carnival: Originally (according to Tommaseo and Bellini) 'the day preceding the first of Lent'; commonly extended to the last three days of the whole week before Lent; in France it comprises Jeudi gras, Dimanche gras, Lundi gras, and Mardi gras, i.e., Thursday before Quinquagesima, Quinquagesima Sunday, Monday, and Shrove Tuesday; in a still wider sense it includes the time of entertainments intervening between Twelfth-day and Ash Wednesday." (New English Dictionary, edited by Dr. Murray.)

Then there is the Mid-Lent Carnival, a festivity held on the middle Thursday of Lent, to celebrate the fact that the first half of that season is at an end.

The word itself is an adaptation of the Italian carnevale, carnovale. "These appear to originate in a Latin carnen levare or Italian carne levare (with infinitive used substantively), meaning, 'the putting away or removal of flesh (as food).' ... We must entirely reject the suggestion founded on another sense of levare, to relieve, ease, 'that carnelevarium meant the solace of the flesh (i.e., body)' before the austerities of Lent. The explanations 'farewell flesh, farewell to flesh' (from Latin vale), found already in Florio, and 'down with flesh' (from French val'), belong to the domain of popular etymology."

The most famous carnival was that of Venice. John Evelyn made this sour allusion to it in his diary (1646): "Shrovetide, when all the world repaire to Venice, to see the folly and madnesse of the Carnevall." The poet Gray, writing of a carnival, said: "This carnival lasts only from Christmas to Lent: one-half of the remaining part of the year is past in remembering the last, the other in expecting the future Carnival."

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America, at the Music Hall, Fifty-seventh Street and Seventh Avenue, in honor of Dvořák, who then made his first appearance in this country. The solo singers were Mme. de Vere-Sapio and Mr. Emil Fischer. The orchestra was the Metropolitan. Mr. R. H. Warren conducted "America"; Colonel T. W. Higginson delivered an oration, "Two New Worlds: The New World of Columbus and the New World of Music"; Liszt's "Tasso" was played, conducted by Mr. Seidl; the Triple Overture and a Te Deum (expressly written for the occasion) were performed under the direction of the composer. The programme stated that the Triple Overture had not yet been performed in public.

This programme also gave a description of the character of the work. It is said that the scheme of the description was originated by Dvořák himself. The description is at times curiously worded.

"This composition, which is a musical expression of the emotions awakened in Dr. Antonin Dvořák by certain aspects of the three great creative forces of the Universe—Nature, Life, and Love—was conceived nearly a year ago, while the composer still lived in Bohemia.... The three parts of the overture are linked together by a certain underlying melodic theme. This theme recurs with the insistence of the inevitable personal note marking the reflections of a humble individual, who observes and is moved by the manifold signs of the unchangeable laws of the Universe."

The "Carneval" overture, entitled at the first performance at Prague "Bohemian Carnival," and now known simply as "Carnival," was described as follows by the New York programme annotator:—

"If the first part of the overture suggested 'Il Penseroso,' the second, with its sudden revulsion to wild mirth, cannot but call up the same

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poet's 'L'Allegro,' with its lines to 'Jest and Youthful Jollity.' The dreamer of the afternoon and evening has returned to scenes of human life, and finds himself drawn into

The busy hum of men When the merry bells ring round And the jolly rebees sound To many a youth and many a maid *---

dancing in spirited Slavonic measures. Cymbals clang, strange instruments clash; and the passionate cry of the violin whirls the dreamer madly into a Bohemian revel. Anon the wild mirth dies away, as if the beholder were following a pair of straying lovers, whom the boisterous gayety of their companions, with clangor of voices and instruments, reach [sic] but dimly. A lyric melody sustained by one violin, the English horn, and some flutes, sets in, and almost unconsciously returns to the sweet pastoral theme, like a passing recollection of the tranquil scenes of nature. But even this seclusion may not last. A band of merry maskers bursts in. The stirring Slavonic theme of the introduction reappears, and the three themes of the second overture, the humorous, the pathetic, and the pastoral, are merged into one, with the humorous in the ascendant, till a reversion changes the order. The whole ends in the same gay A major key, with which it began."

The "Carnival" overture was played in Boston for the first time at a concert of the Boston Symphony Orchestra, Mr. Paur conductor,

* Milton's lines are as follows:-

When the merry bells ring round, And the jocund rebecks sound To many a youth and many a maid.



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January 5, 1895; "Nature," at a Symphony concert, December 7, 1895; "Othello," at a Symphony concert, February 6, 1897.

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triangle, harp, strings.

The first theme is announced immediately by full orchestra, Allegro, A major, 2-2, and is fully developed. The subsidiary theme in the same key is also of a brilliant character, but it is more concisely stated. The eighth notes of the wood-wind in the last measures of this subsidiary, combined with the first measure of the first theme, furnish material for the transition to the second theme, poco tranquillo, E minor. The violins play this melody over an arpeggio accompaniment, while oboe and clarinet have little counter-figures. This theme is developed by the wood-wind, and violins now supply flowing figures between the phrases. A lesser theme in G major follows, and is worked up till it ends in E major. The first theme returns in the violins against arpeggios in wood-wind and harps. A fortissimo leads to a free episode with fresh material. Andantino con moto, G major, 3-8. The English horn repeats over and over again a little pastoral figure, flute and oboe have a graceful melody, and the accompaniment is in high sustained harmonies of muted and divided second violins and violas. The horn gives an answer over tremulous strings. The melody is then developed by various instrumental combinations, until there is a return to the original Allegro, 2-2, now in G minor, and of fragments of the first theme in the violins. The free fantasia is chiefly a working-out of the subsidiaries of the first theme against a new and running countertheme. There is a climax, and then the key of A major is established. The first theme is developed at greater length than in the first part of the overture. The climax leads to a sonorous return of the theme first heard in G major, but with rhythm somewhat changed. There is a short coda.

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Schumann	•	٠		•	•	•	Sy	ymphony in D-minor
Monteverdi		٠		•		•		Lament of Ariadne
Bach .			ite in lute, M					and String Orchestra
Handel . Beethoven					. A	delai	de (0	Aria Orch. by Schoenberg)
Mendelssohn			Ove	rture	to "A	A Mic	dsum	mer Night's Dream"

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	Pastorale Variee		-	-	-	-	-	-	I.IOLUI C
	Impromptu	-	-		-	-	-		Schubert
	Carnaval -	-	-	-	-	-	-		Schumann
•	77 · TO 1 1								

. Mazurka - - - - - Debussy
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- I. A Song of April Orpheus The Blue Hills Far Away Daisies May Morning
- II. Transformations Parted Presence Softly Soundeth Through My Soul I'm Wantin' You, Jean Heart of Hearts
- III. Sweetheart, Sigh No More Since We Parted God Give The Deep Night and Day Be Near To Me

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- The Rose of The Night
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 V. A Shropshire Lad Song Cycle
- Loveliest of trees, the cherry
 When I was one-and-twenty
 Into my heart an air that kills
 With rue my heart is laden

5. Think no more

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(a)						
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		PART	II.			
(b) (c)	Widmung Lieder der Braut (Nos. 1 and 2) Auträge Der Sandmann Er ist's		-	-	-	ROBERT SCHUMANN
		PART	III.			
(b) (c) (d)	Vorschneller Schwur Wie Melodien zieht es Botschaft Nachtigall Vergebliches Ständchen	-	-	-	-	JOHANNES BRAHMS
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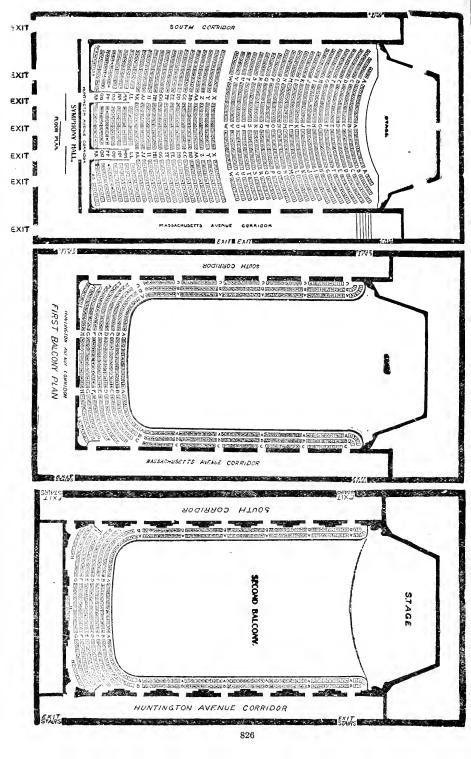
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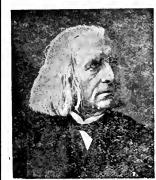
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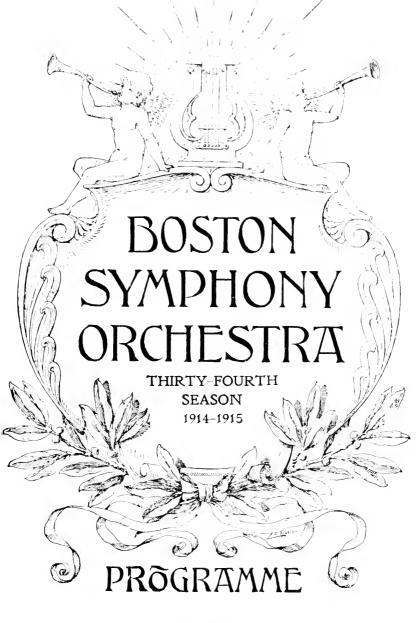
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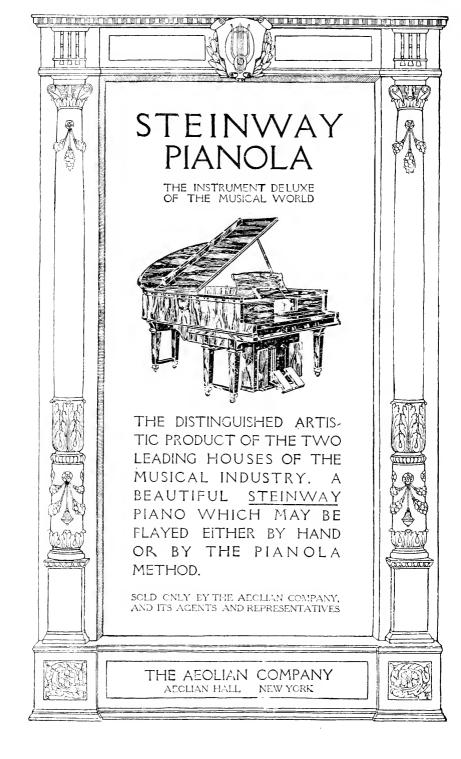
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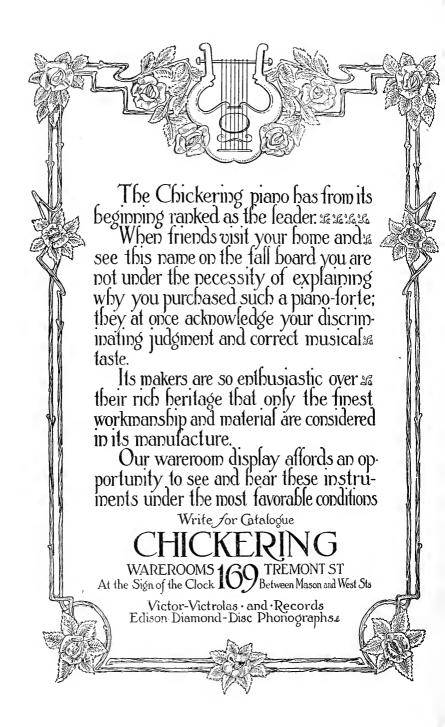
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Fourteenth Rehearsal and Concert

FRIDAY AFTERNOON, FEBRUARY 12, at 2.30 o'clock SATURDAY EVENING, FEBRUARY 13, at 8.00 o'clock

Programme

Mr. Ernst Schmidt will conduct this concert

Schumann

I. Ziemlich langsam; Lebhaft.
II. Romanze: Ziemlich langsam.
III. Scherzo: Lebhaft; Trio.
IV. Langsam; Lebhaft.

Monteverdi

Aria, "Il Lamento d'Arianna" (Ariadne's Lament) from "Arianna"

Bach

Suite No. 2, in B minor, for Flute and Strings

(HANS VON BÜLOW'S Arrangement.)
I. Overture: Largo; Allegro.

II. Rondo: Allegretto espressivo.
III. Sarabande: Andante.

IV. Bourrée I. and Bourrée II.: Allegro molto.

V. Polonaise with Double: Moderato.

VI. Minuet.

VII. Badinerie: Presto. Solo Flute, Mr. André Maquarre.

Handel . . "Dank Sei Dir" ("Thanks be to Thee"), from a "Cantata con Stromenti"

Beethoven "Adelaide," Op. 46

(orchestration by Arnold Schönberg)

Mendelssohn . . . Overture to "A Midsummer Night's Dream,"

Concert Overture, E major, No. 1, Op. 21

SOLOIST Mme. JULIA CULP

There will be an intermission of ten minutes after the symphony

The doors of the hall will be closed during the performance of each number on the programme. Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers.

City of Boston, Revised Regulation of August 5, 1898.—Chapter 3, relating to the covering of the head in places of public amusement

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.

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SYMPHONY IN D MINOR, No. 4, Op. 120 . . . ROBERT SCHUMANN (Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

This symphony was composed in 1841, immediately after the Symphony in B-flat major, No. 1. According to the composer's notes it was "sketched at Leipsic in June, 1841, newly orchestrated at Düsseldorf in 1851. The first performance of the original version at the Gewandhaus, Leipsic, under David's direction, December 6, 1841." Clara Schumann wrote in her diary on May 31 of that year: "Robert began yesterday another symphony, which will be in one movement, and yet contain an adagio and a finale. I have heard nothing about it, yet I see Robert's bustle, and I hear the D minor sounding wildly from a distance, so that I know in advance that another work will be fashioned in the depths of his soul. Heaven is kindly disposed toward us: Robert cannot be happier in the composition than I am when he shows me such a work." A few days later she wrote: "Robert composes steadily; he has already completed three movements, and I hope the symphony will be ready by his birthday."

Their first child, Marie, was born on September 1, 1841, and on the thirteenth of the month, his wife's birthday, Marie was baptized and the mother received from her husband the D minor symphony; "which

I have quietly finished," he said.

The symphony was performed for the first time at a concert given by Clara Schumann in the Gewandhaus, Leipsic, December 6, 1841. Ferdinand David conducted. The programme included Schumann's "Overture, Scherzo, and Finale," described as "new"; the Symphony in D minor, then entitled the "Second,"—the programme announced it:

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The "Hexameron" was the feature of the concert, as far as the audience was concerned. Clara wrote: "It made a furore, and we were obliged to repeat a part of it. I was not contented: indeed, I was very unhappy that night and the next day, because Robert was not satisfied with my playing, and I also was vexed because Robert's symphony was not especially well performed. Then there were many little accidents that evening,—the carriage, forgotten music, a rickety piano stool, uneasiness in the presence of Liszt, etc." There was an audience of nine hundred.

Schumann was not satisfied with the symphony, and he did not publish it. In December, 1851, he revised the manuscript. During the years between 1841 and 1853 Schumann had composed and published the Symphony in C (No. 2) and the Symphony in E-flat (No. 3); the one in D minor was published therefore as No. 4. In its first form, the one in D minor was entitled "Symphonistische Phantasie."

The symphony in the revised and present form was played for the first time at the seventh concert of the Allgemeine Musikverein at Düsseldorf on March 3, 1853, in Geisler Hall. Schumann conducted from manuscript. The programme was as follows: Kyrie and Gloria for chorus and orchestra from a Mass by Schumann; Beethoven's Concerto in G major for piano (Clara Schumann, pianist); songs,—Mozart's "Veilchen," Schubert's "Forelle," and Mendelssohn's "Reiselied," sung by Miss Sophia Schloss; Symphony (D minor) for orchestra by Schumann "[Introduction, Allegro, Romanze, Scherzo und Finale in einem Satz]"; and, for the second part, "Vom Pagen und der Königstochter," Ballade by Geibel, with music for solo voices, chorus and orchestra, by Schumann. Miss Hartmann, Miss Schloss, and amateurs sang the solo passages in the Ballade. At this concert the selections from the Mass were performed for the first time.

The concertmaster, Ruppert Becker, made these entries in his diary concerning the rehearsals and the first performance of this symphony

in Düsseldorf:—

"Tuesday, evening of March 1. Rehearsal for 7th Concert. Symphony by Schumann for the first time; a somewhat short but thoroughly fresh and vital piece of music. Wednesday, 2. 9 o'clock in the morning, 2 rehearsal for concert. Thursday, 3. 7th concert: Program.

"Of Schumann's compositions these were new: symphony D minor, which he had already composed 12 years ago, but had left lying till now. 2 excerpts from a Mass: both full of the most wonderful harmonies, only possible with Schumann. I liked the symphony especially

on account of its swing."

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The performances that followed in order were at Düsseldorf, at the opening of the Lower Rhenish Festival, May 15, 1853, with Schumann conductor; Leipsic, Gewandhaus concert, October 27, 1853, Ferdinand David conductor; Cologne, November 8, 1853, Ferdinand Hiller conductor. The symphony was performed at a concert in Hanover, led by Joachim, January 21, 1854, when Robert and Clara Schumann and Brahms were present. The programme included this symphony; Mozart's overture to "Die Zauberflöte"; Beethoven's Pianoforte Concerto, No. 5, played by Clara Schumann, who also played a Nocturne by Chopin and a Saltarello by Heller; Schumann's Fantasie, played by Joachim; Rietz's "Dithyrambe" (Schiller's poem) for male chorus and solo voice; Mendelssohn's "Festgesang an die Künstler." It was a festival occasion, and Schumann soon afterwards wrote to Joachim of his joy in the Königshaus and the excellent orchestra. Later came the news that on February 27 Schumann, crazed, had jumped into the Rhine.*

The symphony was dedicated to Joseph Joachim, and on the title-page of the manuscript was this inscription: "When the first tones of this symphony were awakened, Joseph Joachim was still a little fellow; † since then the symphony and still more the boy have grown bigger, wherefore I dedicate it to him, although only in private. Düsseldorf, December 23, 1853. Robert Schumann."

The voice parts were published in November, 1853. The score was

published the next month.

The symphony was performed in Boston for the first time at a Philharmonic concert, led by Carl Zerrahn, February 7, 1857. The programme was as follows:—

Part I: 1. Symphony in D minor, No. 4, Schumann (first time in Boston); 2.

* For a full account of this visit and concert see Max Kalbeck's "Johannes Brahms," vol. i. pp. 167 seg; Dr. Georg Fischer's "Opern und Concerte im Hoftheater zu Hannover bis 1866," pp. 259, 296; Andreas Moser's "Joseph Joachim," edition of 1898, pp. 133-136. Schumann in his letter to Joachim, dated Düsseldorf, February 6, 1854, wrote: "And I have dreamed of you, dear Joachim; we were three days together—you had herons' feathers in your hands, from which champagne flowed,—how prosaic! but how true! . . . The cigars please me very much. They have a Brahmsian flavor very strong but agreeable in taste. I see even now a smile stealing over his face!"

† In the year 1841, when the symphony was composed, Joachim was ten years old.



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John S. Dwight found many beauties in the new symphony; but he also said—and the year was 1857—that the orchestration of Wagner's "Faust" overture was "masterly": "clearer and more euphonious, it seemed to us, than much of Schumann's."

It was stated for many years that the only changes made by Schumann in this symphony were in the matter of instrumentation, especially in the wood-wind.† Some time after the death of Schumann the first manuscript passed into the possession of Johannes Brahms, who finally allowed the score to be published, edited by Franz Wüllner. It was then found that the composer had made important alterations in thematic development. He had cut out elaborate contrapuntal work to gain a broader, simpler, more rhythmically effective treatment, especially in the last movement. He had introduced the opening theme of the first movement "as a completion of the melody begun by

*Eduard Mollenhauer, born at Erfurt in 1827, studied the violin with Ernst and Spohr. He landed in New York in 1833 as a member of Jullien's famous orchestra. He composed an opera, "The Corsican Bride" (New York, 1861), operettas, string quartets, violin pieces, songs, etc. He played as a soloist at Keith's Theatre in Boston in the season of 1905—06.

† Schumann wrote from Düsseldorf (May 3, 1853) to Verhulst in Rotterdam that the "old symphony" was performed almost against his will. "But the members of the committee, who heard it lately, urged me so hard that I could not resist them. I have thoroughly re-instrumentated the symphony, and truly in a better and more effective way than it was scored at first."



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the three exclamatory chords which make the fundamental rhythm at the beginning of the last movement." And, on the other hand, some thought the instrumentation of the first version occasionally preferable on account of clearness to that of the second. This original version was performed at a Symphony concert in Boston, March 12, 1892. It was performed by the Philharmonic Society of New York, February 13, 1892. Wüllner brought out the symphony at Cologne, October 22, 1889. It was played later at Frankfort-on-the-Main under C. Müller, and on October 27, 1906, at Krefeld, at a Festival in memory of Schumann, Müller-Reuter conductor.

Brahms wrote to Heinrich von Herzogenberg from Vienna in October,

1886, about the original version:—

"My dear Friend:

"I think you and Joachim will derive considerable pleasure and

interest from the enclosed.

"It is an exact compilation of the printed score and the original concept of Schumann's D minor symphony, modestly, and, I think, unjustly described by the composer in his introduction, as a rough sketch. You are, of course, familiar with the state of affairs, which is quite simple.

"Schumann was so upset by a first rehearsal, which went off badly, that he subsequently instrumentated the symphony afresh at Düssel-

dorf where he was used to a bad and incomplete orchestra.

"The original scoring has always delighted me. It is a real pleasure to see anything so bright and spontaneous, expressed with corresponding ease and grace. It reminds me (without comparing it in other respects) of Mozart's G minor, the score of which I also possess. Every-

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thing is so absolutely natural that you cannot imagine it different. There are no harsh colors, no forced effects, and so on. On the other hand, you will no doubt agree that one's enjoyment of the revised form is not unmixed; eye and ear seem to contradict each other. . . . Had the Meiningen quartet been more reliable, I should have tried it there long ago. How is Joachim off for strings?

"Now comes the question whether you agree with me that the original score should be published? Will you, in that case, see to it? But

please return this copy as soon as possible, as it is not mine."

It was Schumann's wish that the symphony should be played without pauses between the movements. Mendelssohn expressed the same wish for the performance of his "Scotch" Symphony, which was produced nearly four months after the first performance of this Symphony in D minor.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two trumpets, three trombones, kettledrums, and strings.

The first movement begins with an introduction, Ziemlich langsam (Un poco lento), in D minor, 3-4. The first motive is used later in the "Romanze." The orchestra gives out an A which serves as background for this motive in sixths in the second violins, violas, and bassoons. This figure is worked up contrapuntally. A dominant organ-point appears in the basses, over which the first violins play an ascending figure; the time changes from 3-4 to 2-4.

The main body of this movement, Lebhaft (Vivace), in D minor, 2-4, begins forte with the development of the violin figure just mentioned. This theme prevails, so that in the first section there is no

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true second theme. The characteristic trombone figure reminds one of a passage in Schumann's Piano Quartet in E-flat, Op. 47, and there is a heroic figure in the wood-wind instruments. After the repetition comes a long free fantasia. The true second theme, sung in F major by first violins, appears. The development is now perfectly free. There is no third part.

The Romanze, Ziemlich langsam (Un poco lento), in D minor—or, rather, A minor plagal—opens with a mournful melody said to be familiar in Provence, and Schumann intended originally to accompany the song of oboe and first 'cellos with a guitar. This theme is followed by the dreamy motive of the Introduction. Then the first phrases of the Romanze are sung again by oboe and 'cellos, and there is a second return of the contrapuntal work—now in D major—with embroidery by a solo violin. The chief theme brings the movement to a close on the chord of A major.

The Scherzo, Lebhaft (Vivace), in D minor, 3-4, presents the development of a rising and falling scale-passage of a few notes. The trio, in B-flat major, is of a peculiar and beautiful rhythmic character. The first beat of the phrase falls constantly on a rest in all the parts. The melody is almost always in the wood-wind, and the first violins are used in embroidery. The Scherzo is repeated after the trio, which returns once more as a sort of coda.

The Finale begins with a short introduction, Langsam (Lento), in B-flat major, and it modulates to D minor, 4-4. The chief theme of the first movement is worked up against a counter-figure in the trombones to a climax. The main body of the movement, Lebhaft (Vivace), in D major, 4-4, begins with the brilliant first theme, which has the character of a march, and it is not unlike the theme of the first move-



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ment with its two members transposed. The figure of the trombones in the introduction enters. The cantabile second theme begins in B minor, but it constantly modulates in the development. The free fantasia begins in B minor, with a G (strings, bassoons, trombones), which is answered by a curious ejaculation by the whole orchestra. There is an elaborate contrapuntal working-out of one of the figures in the first theme. The third part of the movement begins irregularly, with the return of the second theme in F-sharp minor. second theme enters in the tonic. The coda begins in the manner of the free fantasia, but in E minor; but the ejaculations are now followed by the exposition and development of a passionate fourth theme. There is a free closing passage, Schneller (Più moto), in D major, 2-2.

Mme. Julia Culp (Mme. Mertens) was born at Groningen, Holland, on October 6, 1881. She studied the violin at first, and appeared as a prodigy in Holland. When she was fourteen years old, her voice was declared a remarkable one. She studied singing at the Amsterdam Conservatory, and later with Mme. Etelka Gerster in Berlin. In 1901 she sang at a concert in Magdeburg, and on October 18 of that year she gave a recital in Berlin. Since then she has sung in the chief cities of Europe, with the leading orchestras and in recital.

She sang in the United States for the first time at New York on January 10, 1913, when her programme consisted of songs by Schubert,

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Schumann, and Brahms. Her first appearance in Boston was in Jordan Hall on February 10, 1913 (songs by Schubert, Schumann, and Brahms). Her second recital was on February 24, 1913 (songs by Beethoven, Tschaikowsky, Liszt, Loewe, Jensen, Hugo Wolf). She gave a concert with Leopold Godowsky, pianist, in Symphony Hall, on March 16, 1913 (songs by Schubert, Lully, Weckerlin, Purcell, Beethoven, Brahms).

She sang here at a concert of the Boston Symphony Orchestra, April 12, 1913: six songs with orchestra—Schubert's "Raste, Krieger," "Jäger, ruhe von der Jagd," "Ave Maria"; Wagner's "Träume"; Beethoven's "Freudvoll und Leidvoll," "Die Trommelgerühret."

On January 9, 1914, she gave a recital in Jordan Hall: songs by Schubert and Brahms, four Old English songs, and a group of songs by Löwe. On January 25, 1914, she gave a concert in Symphony Hall with Mme. Teresa Carreño: a group of songs by Schumann, a group of songs by Wolf, songs by Horn and Beethoven. At her recital on March 5, 1914, the songs were by Schubert, Carpenter, Wolf, and some French songs arranged by Weckerlin. The programme of the recital on January 16, 1915, was as follows: songs by Brahms; Indian songs arranged by Lieurance; songs by Rogers, de Lange, Strauss, and Wolf.

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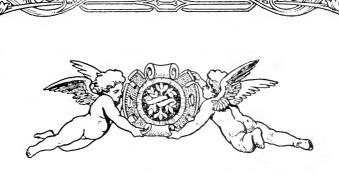
(Born at Cremona in May, 1567, he was baptized in the church of Ss. Nazaro e Celso on May 15; died at Venice, November 29, 1643.)

O Teseo, o Teseo mio, o sì che mio ti vo' dir, che mio pur sei, benchè t' involi, ahi crudo! agli occhi miei. O Teseo mio, se tu sapessi, o Dio! se tu sapessi, oimè, come s' affanna la povera Arianna, forse, forse pentito rivolgeresti ancor la prora al lito; ma con l' aure serene tu te ne vai felice, ed io qui piango. Ahi che non più risponde! Ahi che più d' aspe è sordo ai miei lamenti!

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ahi che vaneggio? Misera, ohimè, che chieggo? O Tesco, o Tesco mio, non son quell' io i fere detti sciolse; parlò l'affanno mio, parlò il dolore, parlò la lingua sì, ma non già il core. Dove, è la fede che tanto mi giuravi? Cosí nell' alta sede tu mi ripon degli avi. Sono queste le corone, onde mi adorni il crine? Questi gli scettri sono, queste le gemme e gli ori? Lasciarmi in abbandono, o* fera, che mi strazi e mi divori! Ahi Tesco mio, lascierai tu morire invan piangendo, invan gridando aita, la misera Arianna che a te fidossi e ti da gloria e vita!

Lasciatemi morire! E che volete che mi conforte in così dura sorte, in così gran

martire? Lasciatemi morire!

O Theseus, O my Theseus, you must say that you are mine, even though you fly from me, alas, cruel in my eyes! O Theseus, if you knew, O God, if you knew how troubled is your poor Ariadne, perhaps, repenting, you would turn your prow back toward the shore, and with tranquil breezes you would not leave me, you, happy, while I weep here. Alas, that you do not reply! Alas, that you are deaf to my cries!

O clouds, O whirlwinds, O winds, overwhelm him in the waves! Hasten, sea monsters and lightning, fill your abysses with his dismembered body! What am I saying? Am I raying? O me miserable, what do I ask? O Theseus, O my Theseus, it is not I who has said these fierce words—my trouble speaks, my gried speaks, even my tongue speaks, but not yet my heart. Where is the faith you have sworn to me? Not thus did you reply in the old home of our ancestors. Are these the crowns wherewith my locks are adorned? These the sceptres, these the jewels, and the golden ornaments? Leave me prostrate, O wild beast which tears and devours me! Ah, my Theseus, you would leave me to die, weeping in vain, calling in vain for help, the unhappy Ariadne who would give you her faith, her glory, her life!

Let me die! Who would wish to comfort me in such a cruel fate in so great a

martyrdom? Let me die!

"Arianna," text by Ottavio Rinuccini, was the second opera of Monteverdi. "Orfeo," text by Alessandro Striggio, was produced at the Accademia degl' Invaghiti, Mantua, during the carnival of 1607, and repeated in the ducal theatre on February 24, March 1, and at other times that year. This was probably the first opera produced in Mantua. It was composed at the request of the Duke Vincenzo Gonzaga and published in 1609. The libretto, "La Favola d' Orfeo," was published at Mantua in 1607.

*The manuscript in Florence has "a" not "o," and thus "fera" would be used collectively, and not applied solely to Theseus.—P. H.

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In October, 1607, Rinuccini, who had sketched the libretto of "Arianna," went to Mantua for the purpose of consulting Monteverdi. The latter's young wife, Claudia, had died the month before, and he set himself to work as though he wished to kill himself. The score was completed by February, 1608. The singer whom the composer had in mind for his Arianna was Caterina Martinelli, and she had studied the part with him. She, a Roman, had had much to do with the success of Marco da Gagliano's "Dafne," produced at Mantua during the carnival of 1608. She died on March 9 of that year, when she was only eighteen years old. The singer that was finally chosen to replace her was Virginia Andreini, called La Florinda.* She learned the part in less than a week. Monteverdi wished rehearsals for five months, but the opera was produced at Mantua on May 28, 1608, in a theatre that according to Follino's statement held over six thousand people.

The performance was for the wedding festivities of the Crown Prince Francesco Gonzaga and Margarethe of Savoy, who had been married at Turin in March. Count Follino, who at the request of the Duke wrote an account of the festivities, tells us that the theatre was too small for the invited guests and the court; that only with difficulty was the entrance kept clear. "The lament of Ariadne forsaken by Theseus was sung with so much feeling and in such a moving manner that all the hearers were deeply affected by it, and there were tears in every woman's eyes." The orchestra was behind the scenes. The libretto was published in 1608, and the hearers were provided with it. The performance lasted for two hours and a half.

The music of "Arianna" with the exception of the heroine's lament

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^{*}Virginia Ramponi married in 1601, Giambattista Andreini, of Florence, a strange genius whose melodramas with music were greatly prized in Italy and France. She sang later in Monteverdi's "Ballo delle Ingrate (June 4, 1608). Her husband, at the head of the Fedili troup, was invited to Paris by Marie de Medicis in 1613. He made other visits to Paris, even as late as 1647. He was the son of the famous Isabella Andreini, poetess, wit, actress, and musician.

is lost. This lament was published for the first time in 1623 at Orvieto with works of other authors, but the composer was not named. Monteverdi later set Latin words to it, turned it into a Pianto della Madonna and published it in this form at the end of his "Selva morale e spirituale" (Venice, 1640-41). A portion of the lament arranged for five voices is in his "Sesto libro de' Madrigali" (Venice, 1614). published editions contained only fragments of the lament. Emil Vogel found the whole in a manuscript of the first third of the seventeenth century in the National Library at Florence. The manuscript is not in Monteverdi's hand. Vogel thinks, from the sumptuous form of the volume containing this and other manuscripts, that the collection was made for some noble dame, perhaps a princess of the great house of "Arianna," especially the lament, spread Monteverdi's fame throughout Italy. Gagliano and Coppini testified to the manner in which the audience was affected. Doni in 1640 declared that the lament was the most beautiful composition that had yet been written for the theatre. "Arianna" was performed in Florence in 1614, and was given in Venice as late as 1640.

The version sung at this concert was arranged by Ottorino Respighi, of Bologna, with the aid of Mme. Culp. Mr. Bos informs us that other portions of the opera were then found in the library at Bologna.

The present accompaniment is for full orchestra.

We do not know the character of the original orchestration. We know that the orchestra of "Orfeo" was thus composed: two gravicembali, two contrabassi de viola, ten viole da brazzo, one arpa doppia, two violini piccoli alla francesce, two chitarone, two organi di legno,

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tiveness is extraordinary, and it seems to me that the preference on the part of an individual for your pianos is indicative of a superior

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three bassi di gamba, four tromboni, one regale, two cornetti, three trombe sordini, one flautino alla vigesima seconda, one clarino.

For an account of the life and works of the great genius Monteverdi, one of the most illustrious figures in the history of music, see: "Claudio Monteverdi," an Inaugural Dissertation by Emil Vogel (Leipsic, 1887), (extended into an essay and published in the Vierteljahrsschrift für Musikwissenschaft, 1889); "Studien zur Geschichte der italienischen Oper," H. Goldschmidt (Vol. II., 1904); "Die Instrumentalstücke des 'Orfeo,'" by A. Heuss (1903); Sommi Piccavardi's "Claudio Monteverdi" (Milan, 1906); "Les Origines du Théâtre Lyrique Moderne," by Romain Rolland, pp. 83–106 (Paris, 1895); "L'Opéra Italien en France avant Lulli," by Henry Prunières (Paris, 1913).

Vincent d'Indy in Paris has brought out "Orfeo"; also the opera "L' Incoronazione di Poppea," which was produced at Venice in 1642.

Overture (Suite) No. 2, in B minor, for Flute and Strings.

Johann Sebastian Bach

(Born at Eisenach, March 21, 1685; died at Leipsic, July 28, 1750.)

This suite is one of four which were probably composed during Bach's stay at Cöthen (1717-23), whither he was called as chapel-master to Prince Leopold, of Anhalt-Cöthen. The prince was then nearly twenty-four years old, an amiable, well-educated young man, who had travelled and was fond of books and pictures. He played the violin, the viol da gamba, and the harpischord. Furthermore, he had an agreeable bass voice, and was more than an ordinary singer. said of him, "He loved music, he was well acquainted with it, he understood it." The music at the court was chiefly chamber music, and here Bach passed happy years. The indefatigable Spitta was not able to find even a mention of Bach in the town records, except in a few notices scattered through the parish registers; but the "Bach-Jahrbuch" of 1905 contains a learned and interesting essay on Bach's orchestra at Cöthen and the instruments that survived the players. This essay is by Rudolf Bunge, Privy Councillor at Cöthen. Spitta was unable to find any material for a description of the court orchestra and choir. We now know the names of the musicians at the court and what salaries were paid. Thus Bach as chapel-master received thirty-three thalers and twelve groschen a month.

The term "suite" was not given by Bach to the four compositions



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that now are so named,—the suites in C major, B minor, and two in D major. The original parts were handed over in 1851 by the Singakademie of Berlin to the Royal Library of that city, and Bach's own title on the cover of this present suite is as follows: II moll Ouverture a 1 flauto, 2 violini, viola e basso, di J. S. Bach. The flute part is marked "traversiere," the bass "continuo."

The suite was first published in score by Peters in Leipsic, and it was edited by S. W. Dehn, who collated the original parts, copied them off in score, and published them without the amplification indicated by the

thorough-bass figuring of the continuo.

The Grave, Sarabande, Polonaise and Double, and Badinerie were first played in Boston at a Thomas concert, November 11, 1874, when Mr. Carl Wehner was the flutist. The whole suite, revised thoroughly by Mr. Thomas, was produced by him at Chicago, March 23, 1901.

An edition that has been used at these concerts was edited by Robert Franz and published by him in 1885. It is dedicated to Julius Schäffer, who savagely criticised Chrysander as an editor. Franz made the piano part from the thorough-bass, the continuo, and added the indications of tempo, as largo, allegro, etc.; for Bach's sole indication was "lentement" in the course of the overture. This version was played at Symphony concerts in Boston, February 13, 1886, January 20, 1894, October 18, 1902.

The edition used at this concert was arranged by Hans von Bülow from "the new Munich edition" for performances in Berlin and Hamburg in 1892. (Bülow died at Cairo in 1894.) Performances of this arrangement in Boston were at the concerts of the Boston Symphony Orchestra, Dr. Muck conductor, October 20, 1906, November 2,

1912.

The separate dances of these German suites were called "Parties," "Partheyen." They were brought together into a musical whole and in the same tonality, and they were prefixed by an overture in the French style. The whole set was sometimes known as "Orchester Partien." The form of the overture fixed by Lully in France* served

* See "Notes sur les origines de l'ouverture française, 1640-60," by Henry Prunières, of Paris, in "Report of the Fourth Congress of the International Musical Society" (London, 1912), pp. 149-151.

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as a model for pieces of the same class composed in Germany and in Italy, as well as in France. This overture was composed of a first part, which was a slow movement, characterized as "grave," connected with a second part, which was longer and of a livelier movement. The overture was generally completed by a repetition of the first movement. The first suites which appeared between 1670 and 1680 were written for a solo instrument, especially for the harpsichord; but the title soon served to designate pieces written for a considerable number of instruments. The overture was followed by airs of dances which were then popular or fashionable. No wonder that Bach, whose father, grandfather, and uncles had all been town-pipers and given up to this species of music, was drawn toward this form of composition.

I. The first movement of this suite, in B minor, the Overture, begins

with a largo in 4-4, which is followed by a four-part tonal fugue, allegro, 2-2. The fugue leads to a slow movement in 3-4, which, as has been said, was marked "lentement" by Bach. This slow movement is

omitted by Bülow.

Rondo (Rondeau), "allegretto espressivo" (Franz has "allegro"), The rondeau is in music what the rondeau or rondel was in French poetry of the twelfth and thirteenth centuries. The chief characteristic is the return of some pregnant thought, a recurring The musical form was in 3-4 or in 2-2 or 4-4. The first section was so contrived that it could furnish the end. The reprises were usually three or four in number. J. G. Walther said in his "Musicalisches Lexicon" (1732) that the exact number of measures in a rondeau was not determined, "but the first clause must not be either too long or too short; for when it is too long, it annoys the ear by frequent repetition; and when it is too short the chute or fall is not clearly noticed. Eight measures may well be chosen; but they must be very pretty, so that one will be glad to hear them five or six times. And this first section is called Rondeau because it goes about in a circle; the remaining repetitions or other sections are not repeated." According to Johannes Mattheson (1737) the rondeau awakens cheerfulness. "The 136th Psalm is nothing but a Rondeau. Luther names it a Litany. I do not know whether this kind of melody is often used for dancing; but it is used for singing and still more in concerts of instruments. In a good Rondeau the prevailing characteristic is steadiness, or better a constant confidence; at least the Rondeau portrays

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admirably this disposition of the soul." Rousseau thought it ridiculous to put into a rondeau "a general thought limited by an exception particular to the state of him that speaks." Marcel once exclaimed, "How many things there are in a menuet!" Others found many

things in a rondeau.

III. Sarabande [Bülow adds "(Canon)"], andante, 3-4. and solo violoncello are in canon. First violins and violas are muted. The Sarabande, Sarabanda, Zarabanda, was a dance that appeared for the first time, it is said, about 1588, at Seville. According to some the name was taken from Sara Candar, a Spanish woman who was the first to dance it in France. Others say it was derived from the Spanish word sarao, a ball; others, that it came from the Saracens. If it be true that the dance was introduced into Portugal in 1586, the date of its appearance at Seville is undoubtedly erroneous. there is much confusion concerning the origin. The dance itself has been traced to the twelfth century, and some see in it a survival of that naughty dance, the Greek cordax; but Father Mariana, who looked at it skew-eyed, and characterized it as "pestiferous," insisted that it received its name at Seville from "a devil in the form of a woman." Some remind us that "Zarabanda" also means "noise." The dance was for a long time exceedingly popular in Spain and beyond the Pyrenees. At first it was usually danced by women to the guitar. "Sometimes flutes and harps sustained the notes of the guitar and accompanied the song and dance. Dancers sometimes performed the Saraband accompanying themselves with guitar and voice." The dance was in favor at the courts of France and England. Kings, dukes, and princesses delighted in it.

An Italian named Francisco composed the air of one of the most celebrated sarabandes, and the Chevalier de Grammont wrote of it: "It either charmed or annoyed every one, for all the guitarists of the Court began to learn it, and God only knows the universal twanging that followed." Ninon de l'Enclos was famous for her performance of the dance, and the malicious Tallemant des Reaux said in explanation: "For she never had much beauty; but she was always exceedingly graceful." Vauquelin des Yveteaux, a fine old gentleman of eighty

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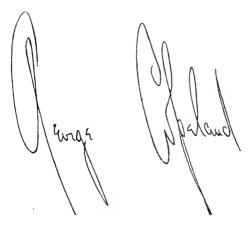
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Last Recital in Boston this season February 18, 1915, Jordan Hall years, wished to die to the tune of a sarabande, "so that his soul might pass away sweetly." There is a story in Hawkins's "History of Music" that shows the popularity of the dance in England: "'I remember,' said an old beau of the last age, speaking of his mother as one of the most accomplished women of her time, 'that when Hamet ben Hadji, the Morocco Ambassador, was in England, my mother danced a sarabande before him with a pair of castanets in each hand, and that his Excellency was so delighted with her performance that, as soon as she had done, he ran to her, took her in his arms, and kissed her, protesting that she had half persuaded him that he was in his own country."

The popularity died out after the seventeenth century, but the sarabande was still danced in certain old French operas, and in 1881 Miss Laura Fonta revived it at a private ball in Paris with great success for the moment. The word itself has passed into popular allusion and slang. The Spaniards liken things of little importance to the couplets of the sarabande: "No importar las copias de la Zarabanda"; and with Regnard "to dance the sarabande of five steps" is like "to play the oboe," a euphemism for "to be hanged." The dance was generally in 3-4, but it is often found in 3-2 in instrumental music. It was generally a slow and stately dance, although Thomas Mace wrote in 1676: "The Serabands of the shortest triple time, and more toyish and light than the Corantoes." Mattheson found it awakened awe in the soul. He admitted that in the dance itself there was a certain cheerfulness, vet there were no running notes, because "die grandezza" could not brook them, but stiffly preferred seriousness to be maintained. tune usually began on the third beat and ended on the first.

IV. Bourrée I., allegro molto, 2-2; Bourrée II., 2-2. These were intended to be played like a menuet and trio. In the first Bourrée the flute is silent. The dance itself probably originated in Auvergne, but some give Biscay as its home. Walther describes it as composed of two equal sections each of eight beats: "The first has indeed only four, but it is played twice; the second has eight and is repeated." Mattheson found it created contentment and affability, and incited "a nonchalance and a recklessness that were not disagreeable." The dance

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was introduced at the French court under Catherine de Medici in 1565, but it was inherently a dance of the people, accompanied by song. It may still be seen in Auvergne. At the court the dancers stood opposite each other, and there were various steps, the pas de bourrée, the pas de fleurets, the pas de bourrée ouvert, the pas de bourrée emboûté. It was danced in short skirts, and Marguerite of Valois liked it, for her feet and ankles and legs were famous for their beauty. It was danced at the court until the end of Louis XIII.'s reign. There it was a mimetic dance. "The woman hovers round the man as if to approach him; he, retreating and returning to flee again, snaps his fingers, stamps his foot, and utters a sonorous cry, to express his strength and joy."

Ludovic Celler—his real name was Louis Leclerq—saw in Auvergne the bourrée danced by peasants, while one of them, endowed with strong lungs, sang alone, without any instrumental support, and for hours at a time, folk-tunes known by the dancers, short tunes, sharply cut,

well rhythmed.

The dance was revived at balls under the regency, and it may now be seen in Paris at bals musettes. When the peasants of Auvergne dance, they stamp the third beat with their hob-nailed shoes; and in Paris as coal men, porters, water carriers, they preserve the character of the dance. Alfred Delveau, in "Les Cythères Parisiennes" (1864), described a Bal de la Musette on the Boulevard des Martyrs. There was a sign of a wine-merchant, a fresco painted à la Courbet, which represented a tall fellow seated sub tegmine jagi, in shirt-sleeves, with a waistcoat and red fez, playing the musette. "It was here that on Sundays and Mondays MM. les Auverpins of the quarter came to dance their national bourrées, these water and coal carriers, with black faces and honest hearts. And now for the pounding of heels on the floor! O descendants of Vereingetorix, you make a noise, but no scandal. I do not love you, but I esteem you highly."

"Au diable la froide étiquette! En avant les joyeux ébats! Le plaisir est à la Musette Au rendez-vous des Auvergnats.

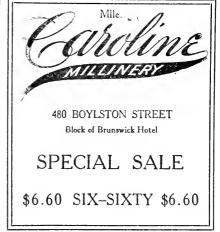
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Among modern composers who have used the bourrée form are Saint-Saëns in his "Rhapsodie d'Auvergne," Raoul Pugno in an entr'acte of "La Petite Poucette," Lazzari in an orchestral Suite, Sullivan in his music to "The Merchant of Venice," Chabrier in his "Bourrée Fantasque" for pianoforte, orchestrated by Felix Mottl, and Roger-Ducasse in his Suite Française in D major for orchestra. (Mottl's arrangement of Chabrier's Bourrée Fantasque was performed in Boston at a concert of the Boston Symphony Orchestra, March 4, 1899; the Suite of Ducasse was played in Boston at a concert of this orchestra and for the

first time in the United States, April 16, 1910.)

V. Polonaise, with double (or trio), moderato, 3-4. Walther does not mention this dance in his "Musicalisches Lexicon" (1732), but Mattheson (1737) recognizes it, and says that one should judge of its usefulness by seeing it danced, not by hearing it sung. The polonaise is more of a stately procession than a dance. "It is characteristic of the country where we find united oriental splendor and gravity with the proud spirit of an independent Western race. Opened by the couples of highest rank, it takes in the whole company, aged men and women, children, high dignitaries, magistrates, none too solemn or careworn to be excused this beautiful exercise of etiquette. The promenade is broken by curtsies. One of its features—that of the man giving up his partner as soon as another comes to claim her—was originally a symbol of the equal rights of all nobles in the state. new claimant for a lady's hand in the dance must clap his hands after bowing before her. This is the signal to the dancer in possession, who is obliged to give up the lady with apparent politeness; but he retires to a corner and meditates reprisals.'



The custom of opening a ball with a polonaise has been introduced in many European courts, but not in France. There was an attempt at Paris in May, 1890, to introduce the dance at private parties. (The name polonaise is sometimes given to a sort of Russian mazurka danced in the form of a cotillion.) Théophile Gautier described in 1866 a polonaise at the Winter Palace, St. Petersburg: "The cortège of brilliant uniforms goes on increasing—a nobleman leaves the hedge and takes a lady by the hand, and this new couple take their place in the procession and keep step with the leader. It must be difficult to walk thus under the fire of a thousand and possibly ironical eyes. Military dress does much for the men, but how different for the women! Most of them walk to perfection, and it is an exceedingly rare art, that of walking gracefully and simply while being watched; more than one great play-actress has never understood it." In the trio of this polonaise by Bach the flute has a florid obbligato to the violas and then the violoncellos.

VI. Menuet, 3-4. The flute is silent.

The minuet was a dance in Poitou, France. It was called menuet on account of the small steps,—pas menus. The dance, it is said, was derived from the courante. It quickly made its way to court, and Louis XIV. danced it to music composed for him by Lully. For the minuet, originally a gay and lively dance, soon lost its vivacity when exported, and became a stately dance of the aristocracy. The Grande Encyclopédie described its characteristic as "a noble and elegant simplicity; its movement is rather moderate than rapid; and one may say that it is the least gay of all such dances." Louis XV. was passionately devoted to the minuet, but his predecessor, the Grand Monarch, is said to have excelled all others.

The court minuet was a dance for two, a man and a woman. The tempo was moderate, and the dance was followed in the balls by a gavotte. Those proficient in other dances were obliged to spend three months learning the most graceful and ceremonious of all dancing steps and postures.

An entertaining volume could be written on this dance, in which

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Marcel saw all things, and of which Senac de Meilhan said: "Life is a minuet: a few turns are made in order to curtsy in the same spot from which we started." It was Count Moroni who remarked that the eighteenth century was truly portrayed in the dance. "It was the expression of that Olympian calm and universal languor which characterized everything, even the pleasures of society. In 1740 the social dances of France were as stiff as the old French gardens, and were marked by an elegant coolness, prudery, and modesty. The pastime was not even called 'dancing.' People spoke of it as 'tracer les chiffres d'amour,' and no such commonplace expression as violin was used during this stilted period. The musical instruments which accompanied the dance were called 'les âmes des pieds.'" Women never looked more beautiful when dancing than in a minuet. Don John of Austria journeyed to Paris in disguise merely to look on Marguerite of Burgundy in the dance. There were five requisites,—"a languishing eye, a smiling mouth, an imposing carriage, innocent hands, and

When Haydn was in London in 1791, he went to balls in November, and he described his adventures in his entertaining diary. He wrote of one ball: "They dance in this hall nothing but minuets. I could not stay there longer than a quarter of an hour; first, because the heat was so intense on account of so many people in a small room; secondly, on account of the miserable dance music, for the whole orchestra consisted of two violins and a violoncello. The minuets were more like

the Polish ones than ours or those of Italy.'

The learned Johann Mattheson was of the opinion that the minuet, played, sung, or danced, produced no other effect than a moderate cheerfulness. A dance of noble dames with powder and patches and of men renowned for grace and gallantry, it was so in music until Haydn gave it to citizens and their wives with loud laugh and louder heels. It is said—but erroneously—that Haydn was the first to introduce the minuet into the Symphony. The dance is found in the larger symphonies of Gossec, who wrote and published symphonies before Haydn had composed his first. There is a minuet in the Symphony in D major by Georg Matthias Monn, of Vienna, written not later than 1740. (For a discussion of the minuet in the early symphonies see "Mozarts Jugendsinfonien," by Detlef Schulz, Leipsic, 1900.)

The four famous minuets were the Dauphin's, the Queen's, the

Minuet of Exaudet,* and the Court.

*The song known as Minuet d'Exaudet—the words are from Favart's comedy "La Rosière de Salency"—was sung in Boston at a Symphony concert by Charles Gilibert, April 4, 1903. It was sung here by Mme. Blanche Marchesi in her concert of January 21, 1899.



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The minuet has been revived within recent years in Paris, in London. and even in this country, as a fashionable dance, and it has kept its place on the stage.

For a minute description of the steps of minuets, ancient and modern, see G. Desrat's "Dictionnaire de la Danse," pp. 229-246 (Paris, 1895).

It is said that the "menuet de la cour" was danced for the first time in New York since the days of Washington at an entertainment given for charity in the Academy of Music in February, 1876.

VII. Badinerie, Presto (Franz preferred "allegro"), 2-4. the place of the customary final gigue. "Badinerie, as 'Badinage': foolery, foppery, toying, tumbling, jugling, any kind of apish gambolling" (Randle Cotgrave's "French and English Dictionary," second edition, London, 1673).

The principal of an important West End Dancing Academy in London was asked by a reporter of the London Daily Telegraph in November, 1907, why he did not revive some of the old dances, the stately

dances, such as the minuet or the pavane.
"Why don't we revive them?" and he looked supercilious. would dance them even if we did succeed? We are always trying to improve the state of matters as regards dancing, but we do not make much headway. The minuet! What would a minuet be like danced by your modern woman, with her hockey, golf, and motor muscles, her masculine stride and her ungainly movements? Then just picture to yourself the average modern man; take him somewhat rotund in appearance, with a tight-fitting suit and his hands encased in white gloves two sizes too large in case they split in putting on, and you have a picture of the minuet as it is better left alone. No, the minuet demands powder and patches and old brocades and wigs and slow, graceful movement. The men would have to wear high-heeled shoes, with buckles, as they used to do, and the modern man simply won't.

"And the pavane," he went on, even more than supercilious: "do you know what a pavane means? It was an old Italian dance, with slow and sweeping movements. Think of slow and sweeping move-

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ments with two-button white kid gloves. The cavalier danced it with his cloak on, and at a certain point in the dance he made a low bow and with a languid and graceful movement touched his sword. The hilt of the sword rose up and the cloak went with it, making something like the effect of a peacock's tail: hence the name pavane.* And the ladies wore voluminous skirts and dipped and courtesied. No, the minuet and the pavane are out of keeping with the modern ball-room spirit. Deportment is out of fashion. The modern woman does not deport herself: she shuffles and strides and slouches."

"Because her feet are so big? The modern woman usually takes

nines or tens."

"Size has nothing to do with it. Some of our most graceful dancers are big women. Why, Pertoldi, one of our greatest dancers, was a very big woman, and, not to mention names, I would remind you of a lady who was one of the very best dancing mistresses at the Alhambra who was very big. No, size has nothing to do with it at all. We are using a new set of drill exercises, because hockey and games of that kind have made our women so muscular and so ungainly. They have been overdoing it."

"This Boston you speak of, which is so popular, is an American

dance?"

"Yes, it was introduced by the Americans, as you may guess from its name. The two-step waltz is also danced. The Boston, however, caught on at once. We had people coming to us saying that they had seen a new dance and asking to learn it."

"Are the lanciers as rowdy as ever?"

''No, no, young people must have vigorous movement. If the lanciers cease to be lively, young people will merely drop them out of the programme, and they won't dance them. There is not so much movement as there was some years ago, when they were dubbed

*"Pavana: a grave kind of dance, borrowed from the Spaniards, wherein the performers make a kind of wheel or tail before each other, like that of a peacock, whence the name." The Dictionnaire Trévoux, Compan's "Dictionnaire de Danse," and Littré give this derivation; but some prefer to attribute to the dance an Italian origin, and view "pavana" as reduced from "Padovana" (Paduan). The Spanish "pavana" is a derivative of Spanish pavo, peacock, "in allusion to the movements and ostentation of that bird."—P. H.

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'kitchen lanciers.' Dancing, you know, is quite nature: young people must have jollity, and, if dancing is really regulated movement, it must be regulated according to the requirements of those who do the movements. Minuets and so on would never be universal dances: people don't want to go to dances now to look at their neighbors dancing. The wall-flower will tell you that. They see enough really beautiful dancing on the stage. They want to dance themselves."

"Thanks to Thee," Arioso from a "cantata con stromenti."

George Frideric Handel

(Born at Halle, February 23, 1685; died on April 14, 1759, at London.)

Dank sei Dir, dank sei Dir, Herr, Du hast Dein Volk mit dir geführt, Israel hin durch das Meer.

Wie eine Heerde zog es hindurch, Herr Deine Hand schützte es in Deiner Güte, Gabst Du ihm Heil,

Dank sei Dir, dank sei Dir, Herr, Du hast Dein Volk mit dir geführt, Israel hin durch das Meer.

Thanks be to thee, O Lord, for thou hast led thy people with thee, thy people Israel through the sea. As a flock it passed through. Thy hand, O Lord, protected it in thy goodness. Thou gavest it safety.

Mr. Coenraad v. Bos states that this arioso is "composed in German and is from a cantata con stromenti"; that Siegfried Ochs, of Berlin, used it as an extra number in a performance of "Israel in Egypt" about ten years ago. The accompaniment is for string orchestra and large organ.

Handel wrote many Italian cantatas "con stromenti" (with instruments) at Rome in 1708-09. There are German cantatas in the Schoelcher collection in the Library of the Paris Conservatory, copies of the original manuscripts in the Fitzwilliam Museum at Cambridge, or from old editions of Handel's works, that have not yet been published in the great edition of the Deutsche Händel-Gesellschaft. At Hanover, in 1711, influenced by Steffani, Handel wrote little cantatas with German words, copies of which are in the Schoelcher collection.

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"Adelaide" for Voice and Pianoforte, Op. 46.

Ludwig van Beethoven

. ---

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven set music to "Adelaide," poem by Friedrich von Matthisson, in 1796. There are sketches made in the first half of 1795, if not earlier. Beethoven was studying with Albretchsberger when he composed the song. Published early in 1797 at Vienna, it was announced as "a cantata for a voice with pianoforte accompaniment." It was dedicated to the poet.

Einsam wandelt dein Freund im Frühlingsgarten, Mild vom liebliehen Zauberlicht umflossen, Das durch wankende Blütenzweige zittert, Adelaide!

In der spiegelnden Flut, im Schnee der Alpen, In des sinkenden Tages Goldgewölke, Im Gefilde der Sterne strahlt dein Bildnis, Adelaide!

Abendlüftehen im zarten Labue flüstern, Silberglöckehen des Mai's im Grase säuseln, Wellen rauschen und Nachtigallen flöten, Adelaide!

Einst, o Wunder, entblüht auf meinem Grabe Eine Blume der Asche meines Herzens, Deutlich schimmert auf jedem Purpurblättehen, Adelaide!

Lonely wanders thy friend, where o'er the garden Charmful Springtime in mellow radiance floateth, And thro' wavering, flow'ry branches quiv'reth, Adelaide!

In the glimmering flood, in alpine snowfields, In the clouds' golden glow when day declineth, In the stars' high dominion, beams thine image, Adelaide!

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Twilight breezes 'mid tender leaves are sighing, Silv'ry May bells are tinkling in the grasses, Waves are murm'ring and nightingales are warbling, Adelaide!

Once, O marvel, my grave shall bear a flower, From its ashes my heart shall yield a blossom, Brightly gleaming, on every purply petal, Adelaide!

Schönberg orchestrated the accompaniment for Mme. Culp four years ago. She sang the air for the first time with this accompaniment in Leipsic, under Mr. Nikisch, three years ago; later in Petrograd and other European cities.

Beethoven wrote to Matthisson on August 4, 1800: "Herewith you receive a composition of mine which was published some years ago, and of which, to my shame, you as yet have no knowledge. To excuse myself and say why I dedicated something to you which came warm from my heart, yet without letting you know anything about it, that I am unable to do. Perhaps at first it was because I did not know your address, also partly timidity, fearing that I had been over-hasty in dedicating something to you without knowing whether it met your approval. Even now, indeed, I sent you the 'Adelaide' with diffidence. You yourself know what change a few years produce in an artist who is constantly advancing; the greater the progress he makes in art, the less do his old works satisfy him. My most ardent wish is gratified if the musical setting of your heavenly 'Adelaide' does not altogether displease you; and if thereby you feel moved soon again to write another poem of similar kind, and, not finding my request too bold, at once to send it to me, I will then put forth my best powers to come near to your beautiful poetry. Look upon the dedication partly as a token of the pleasure which the setting of your A afforded mer and partly as a token of gratitude and high esteem for the great pleasure your poetry generally has always given, and still will give me. In playing over the A think sometimes of your sincere admirer." Matthisson in a note to his poem (edition of 1815) says: "Several composers gave a musical soul to this lyrical phantasy; but no one, such is my immost conviction, by his melody threw the text into deeper shade than the gifted Ludwig van Beethoven at Vienna."

There is a story that "Adelaide" was rescued by one Barth,

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a singer, when Beethoven was destroying some manuscripts. That Barth saved it has been disproved. "Adelaide" may have thus been saved by Johann Michael Vogl, the tenor, who may have been the first to sing it. Vogl (1768–1840) studied law at Vienna. In 1795 he became an opera singer. His name is associated with Schubert's as a singer of the latter's songs. J. F. Reichardt in 1808 visiting Vienna, complained that there was little cultivation of the Lied; but "Adelaide" began to be heard frequently in large concerts, sung by the tenors Ludwig Titze, Jäger and Franz Wild. The song has been transcribed and arranged in many ways, even for physharmonika and piano; for singer with accompaniment of "horn or bassoon, or basset-horn, or violoncello, or viola"; for pianoforte, four hands; for singer and guitar, etc.

Schönberg's accompaniment is for full orchestra, according to Mr. Bos. Schönberg has orchestrated the accompaniment of other songs, as Schubert's "Serenade."

OVERTURE TO "A MIDSUMMER NIGHT'S DREAM," CONCERT OVERTURE, E MAJOR, NO. 1, OP. 21 . . . FELIX MENDELSSOHN BARTHOLDY

(Born at Hamburg, February 3, 1809; died at Leipsic, November 4, 1847.)

Translations by Schlegel and Tieck of Shakespeare's plays were read by Mendelssohn and his sister Fanny in 1826. The overture, "A Midsummer Night's Dream," was written that year, the year of the String Quintet in A (Op. 18), the Sonata in E (Op. 6), and some minor pieces. It was written in July and August, and completed on the 6th of the latter month.

Klingemann tells us that part of the score was written "in the summer, in the open air, in the Mendelssohn's garden at Berlin, for I was present." This garden belonged to a house in the Leipziger Strasse (No. 3). It was near the Potsdam gate, and when Abraham Mendelssohn, the father, bought it, his friends complained that he was moving out of the world. There was an estate of about ten acres. In the house was a room for theatrical performances; and the centre of the garden-house formed a hall which held several hundred, and it



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was here that Sunday music was performed. In the time of Frederic the Great this garden was part of the Thiergarten. In the summerhouses were writing materials, and Felix edited a newspaper, called in summer *The Garden Times*, and in the winter *The Snow and Tea Times*.

Mendelssohn told Hiller that he had worked long and eagerly on the overture: "How in his spare time between the lectures at the Berlin University he had gone on extemporizing at it on the piano of a beautiful woman who lived close by; 'for a whole year, I hardly did anything else,' he said; and certainly he had not wasted his time."

It is said that Mendelssohn made two drafts of the overture, and discarded the first after he completed the first half. The earlier draft began with the four chords and the fairy figure; then followed a regular overture, in which use was made of a theme typical of the loves of Lysander and Hermia and of kin to the "love melody" of the present version.

The overture was first written as a pianoforte duet, and it was first played to Moscheles in that form by the composer and his sister, November 19, 1826. It was performed afterward by an orchestra in the garden-house. The first public performance was at Stettin in February, 1827, from manuscript, when Karl Löwe conducted. The critic was not hurried in those days, for an account of the concert appeared in the *Harmonicon* for December of that year. The critic had had time to think the matter over, and his conclusion was that the overture was of little importance.

The overture was performed in England for the first time on June 24 (Midsummer Day), 1829, at a concert given by Louis Drouet* in the Argyll Rooms, when Mendelssohn played for the first time in that country Beethoven's pianoforte concerto in E-flat major. Men-

*Louis Drouet, distinguished flute player, was born at Amsterdam in 1702, the son of a barber. He died at Bern in 1873. A pupil of the Paris Conservatory, "he played there and at the Opéra when he was seven years old." From 1807 to 1810 he was teacher to King Louis of Holland; in 1811 he was flute player to Napoleon and later to Louis XVIII. He went to London in 1815, and then travelled extensively as virtuoso. In 1836 he was appointed conductor at Coburg, and in 1854 he visited the United States. He composed over one hundred and fifty pieces for the flute, and it is said that he wrote "Partant pour la Syrie" from Queen Hortense's dictation. William Hazlitt heard Drouet in April, 1816, and wrote: "Mons. Drouet's performance on the flute was masterly, as far as we could judge. The execution of his variations on 'God save the King' astonished and delighted the connoisseurs. Those on 'Hope told a flattering tale' were also exquisite. We are, however, deep versed in the sentiment of this last air; and we lost it in the light and fantastic movements of Mons. Drouet's execution. He belongs, we apprehend, to that class of muscians, whose ears are at their fingers' end; but he is perhaps at the head. We profess, however, to be very ignorant in these matters, and speak under correction" (The Examiner: article "The Oratorios," April 14, 1816).

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delssohn conducted the performance of the overture. The composer conducted it again in London, July 13, 1829, at a concert given by Henriette Sontag for the benefit of the inundated Silesians. The singers at this concert were Mines. Malibran, Sontag, Camporese, Pisaroni and Messrs. Velluti, Pellegrini, Zuchelli, Curioni, Donzelli, De Begnis, Torri, Graziani, Bordogni. Among the instrumental performers were the pianists, Moscheles and Mendelssohn, the flutist Drouet, Puzzi, horn player, Bohrer, and Lindley, violoncellist.

Sir George Smart, who returned from the concert of June 24, with Mendelssohn, left the score of the overture in a hackney coach. So the story is told; but is it not possible that the blameless Mendelssohn left it? The score was never found and Mendelssohn rewrote it. The overture was played in England for the first time in connection with Shakespeare's comedy at London, 1840, when Mme. Vestris appeared in the performance at Covent Garden.

The orchestral parts were published in 1832; the score in April, 1835. The overture dedicated to his Royal Majesty the Crown Prince of Prussia is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, ophicleide, kettledrums, and the usual strings.

The original title was Concert overture as: "Midsummer Night's Dream," and the original opus number was 21.

The overture opens Allegro di molto, E major, 2-2, with four prolonged chords in the wood-wind. On the last of these follows immediately a pianissimo chord of E minor in violins and violas. This is followed by the "fairy music" in E minor, given out and developed by divided violins with some pizzicati in the violas. A subsidiary theme is given out fortissimo by full orchestra. The melodious second theme, in B major, begun by the wood-wind, is then continued by the strings and fuller and fuller orchestra. Several picturesque features are then introduced: the Bergomask* dance from the fifth act

Votre âme est un paysage choisi Que vont charmant masques et bergamasques Jouant du luth et dansant et quasi Tristes sous leurs déguisements fantasques.

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^{*}Bergomask, or, properly, Bergamask Dance: A rustic dance of great antiquity, framed in imitation of the people of Bergamo, ridiculed as clownish in their manners and dialect. The buffoons throughout Italy delighted in imitating the jargon of these peasants, subject to the Venetians, and the custom of imitating their dancing spread from Italy to England. (Platit, a native of Bergamo, took a peculiar pleasure in arranging Mendelssohn's dance for 'cello and pianoforte.) But see Verlaine's lines:—

of the play; a curious imitation of the bray of an ass in allusion to Bottom, who is, according to Maginn's paradox, "the blockhead, the lucky man on whom Fortune showers her favors beyond measure"; and the quickly descending scale-passage for violoncellos, which was suggested to the composer by the buzzing of a big fly in the Schoenhauser Garten. The free fantasia is wholly on the first theme. The third part of the overture is regular, and there is a short coda. The overture ends with the four sustained chords with which it opened.

The overture was played in Boston for the first time at a concert of the Boston Academy of Music, February 21, 1846. When the Germania Musical Society first visited Boston, and gave twenty-nine concerts in the Melodeon in six weeks,—the first concert was on April 14,—the overture was played thirty-nine times. This orchestra was made up of only twenty-three players, and there was one violoncellist. Thomas Ryan in his memoirs tells an entertaining story about his

In 1843 King Frederick William the Fourth of Prussia wished Men-

attempt to introduce the overture in Boston.

delssohn to compose music for the plays "Antigone," "A Midsummer Night's Dream," "Athalie," which should be produced in September. During March and April of that year Mendelssohn, who had written the overture in 1826, composed the additional music for Shakespeare's play. The rehearsals began in an upper story of the royal palace at Berlin, because the height of the room permitted the use of scenery much higher than that found ordinarily in theatres. Tieck had divided the play into three acts, and had said nothing to the composer about the change. Mendelssohn had composed with reference to the original division. The first performance was in the Royal Theatre in the New Palace, Potsdam, October 14, 1843, on the eve of the festival of the king's birthday. Mendelssohn conducted. Joachim, then an infant phenomenon, went from Leipsic to hear it. Fanny wrote to her sister at Rome: "Never did I hear an orchestra play so pianissimo. The dead-march for Thisbe and Pyramus is really stu-

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pendous; I could scarcely believe up to the last that Felix would have the impudence to bring it before the public, for it is exactly like the mock preludes he plays when you cannot get him to be serious." The play was performed at the Royal Theatre, Berlin, on October 18, 1843,

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and the two following nights under Mendelssohn's direction. At the first performance the east was as follows: Theseus, Rott; Lysander, Devrient; Demetrius, Grua; Squenz, Schneider; Schnoek, Rüthling; Zettel (Bottom), Gern; Flaut, Krüger; Schnauz, Weiss; Schlueker, Wiehl; Hippolita, Mme. Werner; Hermia, Miss Stieh; Helena, Miss Schulz; Oberon, Miss Aug. von Hagn; Titania, Marie Freitag; Puck, Miss Charl. von Hagn. The play puzzled, and highly respectable persons declared it to be vulgar, but the music pleased.

The first performance in concert was in the Hanover Square Rooms, London, May 27, 1844, at the fifth concert of the Philharmonic Society. Mendelssohn led from manuscript. The solo sopranos were Miss Rainforth and Miss A. Williams. The first concert performance with spoken text was at Münster, May 24, 1851, at a concert of the Cecilia

Society led by Karl Müller.

The score was published in June, 1848; the orchestral parts in August of that year. The first edition for pianoforte was published

in September, 1844.

Mendelssohn's music to the play consists of thirteen numbers: I. Overture; II. Scherzo, Entr'acte after Act I.; III. Fairy March in Act II.; IV. "You spotted snakes," for two sopranos and chorus, in Act II.; V. Melodrama in Act II.; VI. Intermezzo, Entr'acte after Act II.; VII. Melodrama in Act III.; VIII. Notturno, Entr'acte after Act III.; IX. Andante in Act IV.; X. Wedding March after the close of Act IV.; XI. Allegro Commodo and Marcia Funebre in Act V.; XII. Bergomask Dance in Act V.; XIII. Finale to Act V. Many of the themes in these numbers were taken from the overture.

The combined entr'actes and incidental music to "Midsummer Night's Dream" are marked as Op. 61. The score of the whole work—with the overture included—is dedicated to Heinrich Conrad Schleinitz.*

Mendelssohn's sister Fanny once wrote: "We have grown up from childhood in the 'Midsummer Night's Dream,' so to speak, and Felix has really made it so wholly his own that he has simply reproduced in

^{*}Schleinitz (1802-81) was a counseller of justice (in England king's counsel) and one of the board of directors of the Gewandhaus at Leipsic. After Mendelssohn's death he was director of the Leipsic Conservatory. Moscheles says in his diary that Schleinitz had "a lovely teaor voice."



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music what Shakespeare produced in words, from the splendid and really festal wedding march to the mournful music on Thisbe's death, the delightful fairy songs and dances and entr'actes—all men, spirits, and clowns, he has set forth in precisely the same spirit in which Shakespeare had before him." And does not the biographer, Mr. Lampadius, insist that the play of Shakespeare, who was discovered by daring German explorers in the jungles of foreign literature, has gained by Mendelssohn's music?

ADDENDUM: Programme Book of February 5, 6, 1915, page 802: The accompaniments of Mahler's "Songs of a Travelling Journeyman" are scored for three flutes (one interchangeable with piccolo), two oboes (one interchangeable with English horn), three clarinets (one interchangeable with bass clarinet), two bassoons, four horns, two trumpets, three trombones, kettledrums, bass drum, cymbals, triangle,

Glockenspiel, tam-tam, harp, and strings.

Programme Book of January 22, 23, 1915, page 744, line 7: Ferdinand Hiller conducted the performances of "Fidelio" at the Théâtre Italien, Paris, in 1852; but Michael William Balfe, and not Hiller, conducted at Her Majesty's Theatre in London, on May 20, 1851, when Sophie Cruvelli took the part of Leonora. What did the Rev. J. E. Cox mean by his reference to "the outrageous manner in which she dressed the character of Leonora"? Neither Lumley, in his "Reminiscences of the Opera," nor the Musical World had anything but praise for her performance. The Daily News, Morning Chronicle, Morning Herald, Morning Post, and Times quoted by the Musical World were equally enthusiastic and without reserve. Page 746: The first act of "Fidelio" was performed here at a concert of the Boston Symphony Orchestra, April 25, 1891: Leonora, Mme. Antonia Mielke; Marcellina, Mrs. Wilbur Hascall; Rocco, Emil Fischer; Jaquino, W. H. Rieger; Pizzaro, Heinrich Meyn; male chorus from the Boston Singers' Society. Arthur Nikisch conductor.

Erratum: Programme Book of November 21, 22, 1913, page 366, line 27: "Sistermans in Vienna"; for "Vienna" read "Berlin." The same correction is to be made in the Programme Book of February

27, 28, 1914, page 1048, line 5.

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Schubert

SATURDAY EVENING, FEBRUARY 27, at 8 o'clock

Symphony in C major

PROGRAMME

	,
Strube .	 . Variations on an Original Theme
Goldmark	 Overture, "Sakuntala"

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THURSDAY AFTERNOON, FEBRUARY 18, at 3

PROGRAM

Menuet, G major (No.	2, fr	om 6	Menu	ets)		Ве	eethoven
Sonata ("Appassionata"				· ·		Ве	eethoven
Moment musical, Op. 9	4, N	o. 3				5	Schubert
Menuetto (No. 3, from						5	Schubert
Song without words, Op	o. 62,	, No.	6 (by	reque	est)	Men	delssohn
Song without words, Op					•		delssohn
Invitation to the Dance		. 65			•		Weber
Ballade, Op. 52 .					•		Chopin
Etude, Op. 10, No. 7							Chopin
Etude, Op. 10, No. 12							Chopin
Valse, Op. 64, No. 2							Chopin
Scherzo, Op. 31 .							Chopin
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PROGRAM

I. Heimliches Lieben Nacht und Träume Der Musensohn Wiegenlied Die Forelle Du bist die Ruh'

Franz Schubert

II. Ein solcher ist mein Freund Wie Melodie aus reiner Sphäre Knabe und Veilchen Ich bin gen Baden zogen Wüsst' ich nur Märchen

Erich Wolff

III. In der Fremde Intermezzo Waldesgespräch Mondnacht Frühlingsnacht

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PROGRAMME

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- 2. Chaconne for Violin - Bach Mr. Anton Witek
- 3. Nocturne, No. 1, Op. 48 Chopin Rondo Capriccioso - Mendelssohn
- Erlkönig - Schubert-Liszt Mrs. Vita Witek
- 4. Sonata in A major for violoncello

 Mr. Josef Malkin
- 5. Trio in G minor, Op. 15 Smetana Mrs. Vita Witek, Messrs. Witek and Malkin

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ETHEL HARDING, Accompanist

1.	Dollaca III / I	-	-	-	-	-	-	Handel
II.	Concerto "Gesangssce		-	-	-	-	-	Spohr
III.	a. Au Clair de Lune		-	-	-	-	-	Maquarre
		(Dedic	cated to	Miss Se	ydel)			
	b. Pastel -	-	-	-	-	-	-	Prutting
		(Dedic	cated to	Miss Se	ydel)			
	c. Romance in B	-	-	-	-	-	-	Strube
	d. Caprice Espagnol	2	-	_	-	-	Kett	en-Loeffler

PROGRAMME

IV. a. Rondino - - - - - Vieuxtemps b. Romance in G - - - - - Beethoven c. Minuet in D - - - - - Mozart

d. Hungarian Dances, Nos. 7 and 8 - Brahms-Joachin Tickets, \$1.50, \$1.00, 75 cents, and 50 cents, Symphony Hall

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PROGRAMME

BEETHOVE	EN	•	Symphony in F major, No. 8
BRUCH		•	Concerto for Violin and Orchestra, in G minor, No. 1
BRAHMS			. Variations on a Theme by Josef Haydn, Op. 76a
DVORÁK			Overture, "Carnival"

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PROGRAMME

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Padre Martini					. \int \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \
(1706-1784)					Rondo
GIOVANNI SGAMBAT	Ι.				Gavotte, Op. 14
BEETHOVEN-BUSON	Ι.				. Ecossaises
Liszt					Sonata in B minor
(Imp	romp	tu in	A-flat	,
CHOPIN	Noc	turne	in F	mino	r
CHOPIN	Thr	ee Et	udes,	Op. 2	5, Nos. 8, 6, and 9
					Op. 61
RACHMANINOV .				. P	relude in G minor
TSCHEREPNINE.					. Humoresque
Balakirev .					Scherzo
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JORDAN HALL, Wednesday Evening, February 17, at 8.15

JULIUS CHALOFF PIANIST

PROGRAMME

Cesar Franck - Prelude, Fugue et Variation (for pianoforte, as transcribed by Harold Bauer)

L. von Beethoven - Sonata in C major, Op 53

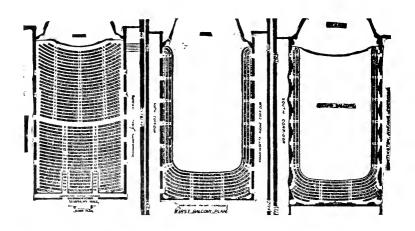
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The casts on the left are the Faun of Praxiteles (Rome); Amazon (Berlin); Hermes Logios (Paris); Lemnian Athena (Dresden, head in Bologna); Sophocles (Rome); Standing Anacreon (Copenhagen), ordered;

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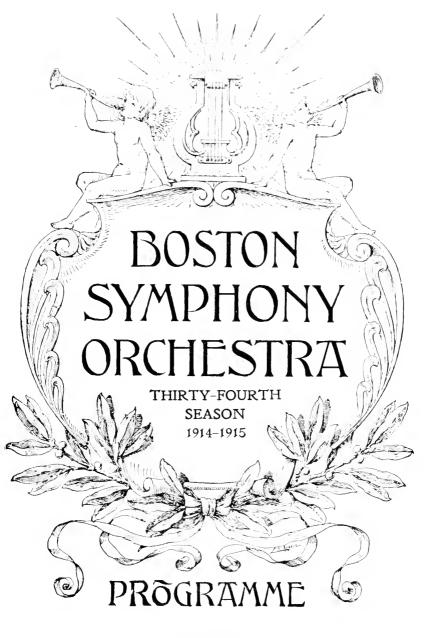
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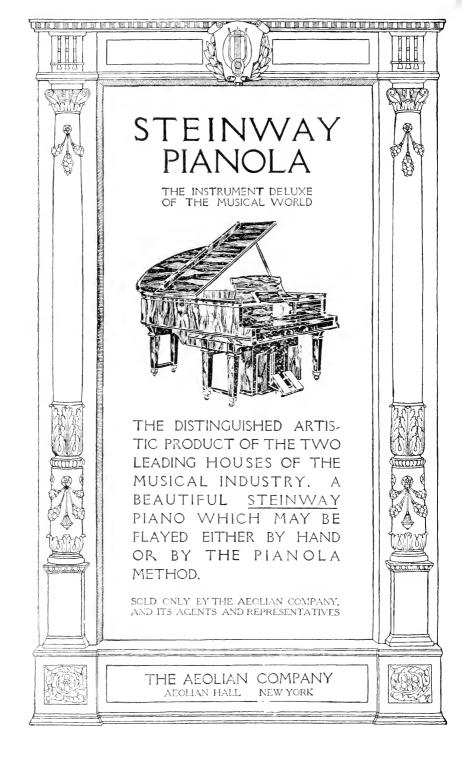
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WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE



FRIDAY AFTERNOON, FEBRUARY 26
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SATURDAY EVENING, FEBRUARY 27, at 8.00 o'clock

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Schubert Symphony in C major, No. 7

I. Andante; Allegro ma non troppo.
II. Andante con moto.
III. Scherzo: Allegro vivace. Trio.
IV. Finale: Allegro vivace.

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(Born at Lichtenthal, Vienna, January 31, 1797; died at Vienna, November 19, 1828.)

The manuscript of this symphony, numbered 7 in the Breitkopf & Härtel list and sometimes known as No. 10, bears the date March, 1828. It is said that Schubert gave the work to the Musikverein of Vienna for performance; that the parts were distributed; that it was even tried in rehearsal; that its length and difficulty were against it, and it was withdrawn on Schubert's own advice in favor of his earlier Symphony in C, No. 6 (written in 1817). All this has been doubted; but the symphony is entered in the eatalogue of the society under the year 1828, and the statements just quoted have been fully substantiated. Schubert said, when he gave the work to the Musikverein, that he was through with songs, and should henceforth confine himself to opera and symphony.

It has been said that the first performance of the symphony was at Leipsic in 1839. This statement is not true. Schubert himself never heard the work; but it was performed at a concert of the Gesellschaft der Musikfreunde, Vienna, December 14, 1828, and repeated March 12, 1829. It was then forgotten, until Schumann visited Vienna in 1838, and looked over the mass of manuscripts then in the possession of Schubert's brother Ferdinand. Schumann sent a transcript of the sym-

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phony to Mendelssohn for the Gewandhaus concerts, Leipsic. It was produced at the concert of March 21, 1839, under Mendelssohn's direction, and repeated three times during the following season,—December 12, 1839, March 12 and April 3, 1840. Mendelssohn made some cuts in the work for these performances. The score and parts were published in January, 1850.*

The first performance in Boston was at a concert, October 6, 1852, when the small orchestra was led by Mr. Suck. We are told that on this occasion the first violins were increased to four, two extra 'cellos took the place of the bassoons, and a second oboe was added. The Germania Orchestra played the symphony in 1853 and 1854, and the first performance at a Philharmonic concert was on March 14, 1857.

The first performance in New York was on January 11, 1851, by the Philharmonic Society, led by Mr. Eisfeld.

The manuscript is full of alterations, and as a rule Schubert made few changes or corrections in his score. In this symphony alterations are found at the very beginning. Only the Finale seems to have satisfied him as originally conceived, and this Finale is written as though at headlong speed.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, strings. There is a story that Schubert was afraid he had made too free use of trombones, and asked the advice of Franz Lachner.

The second theme of the first movement has a decidedly Slav-Hungarian character, and this character colors other portions of the symphony both in melody and general mood.

The rhythm of the scherzo theme had been used by Schubert as early as 1814 in his quartet in B-flat. It may also be remarked that the scherzo is not based on the old menuet form, and that there is more thematic development than was customary in such movements at that period.

There is a curious tradition—a foolish invention is perhaps the better phrase—that the Finale illustrates the story of Phaëton and his celebrated experience as driver of Apollo's chariot. Others find in the Finale a reminiscence of the terrible approach of the Stone-man toward the supper-table of Don Giovanni.

Schumann, after a performance of the symphony at Leipsic, wrote a rhapsody which might well take the place of an analysis:—

"Often, when looking on Vienna from the mountain heights, I thought how many times the restless eye of Beethoven may have scanned that distant Alpine range, how dreamily Mozart may have watched the course

^{*}Hanslick says in "Geschichte des Concertwesens in Wien" (Vienna, 1869) that the sixth, not the ninth, symphony was performed at the concert in Vienna, December 14, 1828; that the ninth was first heard in Vienna in 1839, when only the first and second movements were played, and separated by an aria of Donizetti; that the first complete performance at Vienna was in 1850. Grove makes the same statement. But see Richard Heuberger's "Franz Schubert" (Berlin, 1902), p. 87.

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of the Danube which seems to thread its way through every grove and forest, and how often Father Haydn looked at the spire of St. Stephen and felt unsteady whilst gazing at such a dizzy height. Range in one compact frame the several pictures of the Danube, the cathedral towers, and the distant Alpine range, and steep all these images in the holy incense of Catholicism, and you have an ideal of Vienna herself; the exquisite landscape stands out in bold relief before us, and Fancy will sweep those strings which, but for her, would never have found an echo in our souls.

"In Schubert's symphony, in the transparent, glowing, romantic life therein reflected, I see the city more clearly mirrored than ever, and understand more perfectly than before why such works are native to the scene around me. I shall not try to extol and interpret the symphony; men in the different stages of life take such different views of the impressions they derive from artistic fancies, and the youth of eighteen often discovers in a symphony the echo of some world-wide event, where the mature man sees but a local matter, whereas the musician has never thought of either the one or the other, and has merely poured forth from his heart the very best music he could give. But only grant that we believe that this outer world, to-day fair, to-morrow dark, may appeal deeply to the inmost heart of the poet and musician, and that more than merely lovely melody, something above and beyond sorrow and joy, as these emotions have been portrayed a hundred times in music, lies concealed in this symphony—nay, more, that we are by the music transported to a region where we can never remember to have been before—to experience all this we must listen to symphonies such as this.

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"Schubert's easy and brilliant mastery over the resources of an orchestra would be unintelligible, if one did not know that six other symphonies had preceded his last effort, and that he wrote it in the full maturity of his powers. Those gifts must be pronounced extraordinary in a man who, having during his lifetime heard so little of his own instrumental works, succeeded in so masterly a handling of the general body of instruments which converse with one another like human voices and chorus. Except in numbers of Beethoven's works, I have nowhere found such an extraordinary and striking resemblance to the organs of the human voice as in Schubert's; it is the very reverse of Meyerbeer's method of treating the human voice. The complete independence in which the symphony stands in respect of Beethoven's is



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another sign of its masculine originality. Let any one observe how wisely and correctly Schubert's genius develops itself. In the consciousness of more modest powers, he avoids all imitation of the grotesque forms, the bold contrasts, we meet with in Beethoven's later works, and gives us a work in the loveliest form, full of the novel intricacies of modern treatment, but never deviating too far from the centre point and always returning to it. This must be patent to any one who often considers this particular symphony.

"At the outset, the brilliancy, the novelty, of the instrumentation, the width and breadth of form, the exquisite interchange of vivid emotion, the entire new world in which we are landed,—all this is as bewildering as any unusual thing we look upon for the first time in our lives; but there ever remains that delicious feeling which we get from some lovely legend or fairy story; we feel, above all, that the composer was master of his subject, and that the mysteries of his music will be made clear to us in time. We derive this impression of certainty from the showy romantic character of the introduction, although all is still wrapped in the deepest mystery. The transition from this to the Allegro is entirely new; the tempo does not seem to vary; we are landed, we know not how. The analysis of the movements piece by piece is neither a grateful task to ourselves nor others; one would necessarily have to transcribe the entire symphony to give the faintest notion

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of its intense originality throughout. I cannot, however, pass from the second movement which addresses us in such exquisitely moving strains, without a single word. There is one passage in it, that where the horn is calling as though from a distance, that seems to come to us from another sphere. Here everything else listens, as though some heavenly messenger were hovering around the orchestra.

"The symphony, then, has had an influence on us such as none since Beethoven's have ever exercised. Artists and amateurs joined in extolling its merits, and I heard some words spoken by the master who had studied the work most elaborately, so as to ensure a grand performance and interpretation of so gorgeous a work—words which I should like to have been able to convey to Schubert, as perhaps conveying to him a message which would have given him the sincerest pleasure. Years perhaps will pass before the work becomes naturalized in Germany; I have no fear of its ever being forgotten or overlooked; it bears within its bosom the seeds of immortal growth."

* *

"Schubert was the lyric singer, $\kappa \alpha \tau$ " $\epsilon \xi \delta \chi \dot{\eta} \nu$. What he wrote, the most joyous as well as the most tragic music, seems always to be imbued with a gentle, melodious quality, that reveals his face, seen, as it were, through tears of emotion. His music is flooded with happy warmth. Think of the great Symphony in C major! . . . How grand it is in

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its four glorious movements,—the first swelling with life and strength; the second a gypsy romance, with the wonderful secret horn theme ('the heavenly guest,' as Schumann so beautifully named it); splendid scherzo; and the finale charged with colossal humor. Our interest is not awakened by developed harmonic effect or by polyphonic combinations, yet this symphony, which lasts in performance over an hour,—an unusual length for a symphony,—fascinates and carries the hearer with it. And therefore I do not understand how there are persons who, in the presence of such a direct expression of truly divine power, can find this work too long and wish that it should be cut. I confess that when I hear this Symphony in C major well conducted, or when I conduct it myself, I become intoxicated with the music. Free flying about in the clear air flooded with light might perhaps arouse similar emotions. Nature has denied us this joy, but great works of art give it to us." (Felix Weingartner in his book, "The Symphony since Beethoven.")

> * * *

I. The first movement opens with a long introduction, Andante, C major, 2-2. The theme is announced immediately by two horns in unison and unaccompanied. It is developed extensively by various orchestral combinations. Horn-calls are heard in the course of the development, which, in the rhythm of the dotted quarter and eighth,—afterward contracted to the dotted eighth and sixteenth,—



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hint, rhythmically at least, at the first theme of the main body of the movement. A crescendo leads to a climax and the change of tempo.

Allegro, ma non troppo, C major, 2-2. The first theme is immediately exposed,—"a persistent alteration of a strongly rhythmic phrase" (strings, trumpets, kettledrums), with repeated triplets in wood-wind against triplet arpeggios in bassoons and horns. The theme is not at once developed; it is followed by a long subsidiary theme, which, after modulations to related keys, closes in the tonic. Two measures modulate to the second theme, E minor, a melody in thirds and sixths in the wood-wind against arpeggios in the strings. The development of this theme is extraordinarily long and elaborate. A figure from the theme of the introductory Andante appears in the trombones as a counter-theme. The free fantasia is also unusually long. The third section is a regular reproduction of the first. The second theme enters There is a long coda, Più moto, which is taken in part from the composer's earlier overture in the Italian style in D major. The coda closes with reference to the theme of the Andante introduction.

II. Andante con moto, A minor, 2-4. The form approximates both that of the sonata and of the rondo. A few introductory measures (strings) lead to the march-like first theme, played by the oboe and repeated by oboe and clarinet. There are subsidiary themes

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(A major and A minor), or these motives may be described as the second and third members of the first theme. The whole is repeated with more elaborate harmonization and instrumentation. A third repetition is begun, but there is a modulation to F major for the entrance of the second theme, which is developed at length. Soft chords in the strings are answered by horn tones, and there is a repetition of all that preceded the second theme, but with still greater contrapuntal elaboration. An episodic phrase for 'cellos, answered by the oboe, leads to an embroidered return of the second theme, now in A major, which leads to a long coda built on the first theme in A minor,

III. Scherzo: Allegro vivace, C major, 3-4. Mr. Edmondstoune Duncan writes, in his "Schubert," of this movement: "Schubert handles Beethoven's weapons with all apparent skill and ease. The form alone is eloquent of Beethoven, the inner spirit is wholly Franz's. Gayety and sadness are most curiously blended throughout this movement. Which predominates, it is hard to say. The opening is certainly intended humorously; but the trio, expressively played, might easily draw tears." The chief theme is treated contrapuntally throughout. The trio in A major is developed to a great extent.

IV. The Finale, Allegro vivace, C major, 2-4, is in the sonata form applied as a rule to first movements. It opens with a brilliant first theme, which has been characterized as a sort of ideal quickstep. A subsidiary theme of melodious passage-work follows, and is developed to a climax, and the return for a moment of the first theme leads to a second and energetic subsidiary theme. The "initial spring" and the triplet of the first motive are almost constantly present in the development of the three motives. The second theme, G major, is a march-like melody in thirds in the wood-wind against "a galloping rhythm" in violins and violas—which is taken from the triplet of the

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first theme—and a pizzicato bass. The development is very long, and the free fantasia is extended. The third part of the movement begins in E-flat major, but with this exception the repetition of the first part is almost exact. The stirring coda is based chiefly on the second theme. Mr. Apthorp says in his notes on this symphony: "An enormous effect is produced by often-recurring repetitions of the first four notes of this theme by all the strings, horns, and trumpets in octaves. These frequent groups of four C's given out fortissimo remind one forcibly of the heavy steps of the Statue in the second finale of Mozart's 'Don Giovanni.'"

Mr. Duncan says of the Finale: "Almost startling is the opening theme—as if a loud cry had been uttered. The rhythm, too, which follows immediately afterwards is disquieting, and prepares the mind for a troubled mood. Long-drawn emotional passages succeed each other, generally delivered by the expressive wind instruments and always accompanied by the hurrying triplets of the strings. dramatic feeling intensifies at times to a pitch of high tragedy. Indeed, the music might be a veritable ride to the abyss; but, no! the human will is the controlling power, and no tricks of Mephistopheles will here pass muster." And again: "This wonderful theme [the second], which seems almost to throb like a great heart in its singular rhythm, and surrounded as it is by a strenuous and never-ceasing undercurrent of nervous energy, dominates the greater part of the movement. And, even when the melody of the theme is no longer present, the rhythm is there. . . . The colossal porportions of the finale are well seen from the comparison of its sections; thus, the first part to the double bar occupies 386 bars; the fantasia takes another 217, and the recapitulation covers 556 more. This makes a grand total of 1,159 bars for the last movement only."



VARIATIONS ON AN ORIGINAL THEME GUSTAV STRUBE

(Born at Ballenstedt, March 3, 1867; now living in Baltimore, Maryland.)

Mr. Strube informs us that, having contemplated the idea of this work for a few months, he composed it in the spring of 1914. "The theme is my own (at least I hope so). The Variations are plastic. I have avoided unnecessary noise. What there is was necessary for contrast's sake."

The Variations are scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double bassoon, four horns, four trumpets, three trombones, bass tuba, kettledrums, bass drum, snare drum, cymbals, triangle, Glockenspiel, celesta, harp, strings.

Theme. Molto adagio, F major, 4-8. The theme is given to two clarinets, horn, violoncellos, accompanied by bassoons, double bassoon, two trombones, and bass tuba.

Variation I. Andante tranquillo, F major, 3-8. After four measures of introduction the theme is given to first oboe and viola.

Variation II. Molto moderato, F major, 3-4. Canon for first and second violins.

Variation III. Allegro moderato, F major, 2-4. The theme, rhythmically changed, is in the bass.



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Variation IV. Adagietto, F major, 3-4. The theme in elision is for first trumpet, first trombone, Glockenspiel, harp.

Variation V. Moderato assai, 3-4. There is no prevailing tonality.

The variation has the character of a transition.

Variation VI. Moderato, un poco maestoso, C minor, 4-4. The theme is in the wind section and harp with counterpoint for the strings.

Variation VII. Adagio, D-flat major, 9-8. This is a double variation with the theme first for the horn, then for the oboe, with accompaniment of violas, violoncellos, and double basses.

Variation VIII. Allegramente, C major, 5-8. Again a double vari-

tion, with the theme first in the woodwind and then in the basses.

Variation IX. Andante pastorale, A minor, 6-8. Theme in wood-wind with counterpoint for flute and second violins.

Variation X. Allegro vivace, E minor, 3-4. The theme is divided

among several groups.

Finale. There is a fanfare, allegro moderato, for three horns. Molto allegro, F major, 6-8. The finale is in the nature of a tarantella. The theme is in the wood-wind. The coda is based on the opening measures of the theme.

Mr. Strube, having received his first instruction from his father, who was town musician in his native place, studied for four years at the Leipsic Conservatory,—the violin with Adolf Brodsky, the pianoforte with Aloïs Keckendorf, and composition with Carl Reinecke and Salomon Jadassohn. He taught at the Conservatory of Music at Mannheim. In 1891 he came to the United States and was engaged as one of the first violins of the Boston Symphony Orchestra. He resigned this position in the spring of 1913 to become chief teacher of theory and composition at the Peabody Conservatory of Music at Baltimore. For several years he conducted the Popular Concerts of the Boston Symphony Orchestra and also the orchestral pieces at the Worcester County (Mass.) Music Festivals.

The following compositions by Mr. Strube have been performed at concerts of the Boston Symphony Orchestra in Boston. The pieces performed for the first time at these concerts are marked with an

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tiveness is extraordinary, and it seems to me that the preference on the part of an individual for your pianos is indicative of a superior

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asterisk. Those performed for the first time are marked with two asterisks.

1895, February 16, Overture to Schiller's "Maid of Orleans," Op. 8.**

1896, April 4, Symphony in C minor, Op. 11.**

1897, December 11, Concerto in G major for violin, Op. 13* (Franz Kneisel.

1901, April 20, Rhapsody for orchestra, Op. 17.** 1904, March 12, Fantastic overture, Op. 20.*

1905, April 22, Symphonic poem, "Longing," for viola and orchestra ** (viola. Émile Férir).

1905, December 23, Concerto in F-sharp minor, No. 2, for violin and orchestra** (Timothée Adamowski, violinist).

1906, December 29, Concerto in F-sharp minor, No. 2, for violin and orchestra (Timothée Adamowski, violinist).

1908, March 28, Two symphonic poems for orchestra and viola solo: "Longing"; Fantastic Dance ** (Émile Férir, viola).

1909, April 3, Symphony in B minor.**

1909, October 30, Concerto in E minor for violoncello and orchestra ** (Heinrich Warnke, violoncellist).

1910, March 19, Comedy overture, "Puck." ** 1910, October 29, Comedy overture, "Puck."

1912, January 20, Symphony in B minor.

1912, April 27, Fantastic dance for viola and orchestra (Émile Férir, viola).

1913, January 25, Two symphonic poems: "Narcissus and Echo" **; "Die Loreley." **

ENTR'ACTE.

MUSICAL PLAGIARISM.

(From the Pall Mall Gazette.)

The Wagnerian flavor in the music of Mr. Holbrooke's "Children of Don" raises the question as to how far a composer may be influenced, without detriment to his own work, by that of others. The impossibility of avoiding such influence is obvious enough; in fact, any attempt to do so would be a very short-sighted policy. A composer has to appeal to his fellow-beings, he has to work with current material. Music is constantly progressing in one way and another, and to totally ignore changes is to limit one's vocabulary.

It is an undoubted fact that the exigencies of musical expression are such that it is quite possible to use the common phraseology and yet preserve one's individuality. From the earliest times there are proofs of this. In the days of Mozart, and even Beethoven in his early period, the practice of working upon the same themes led to the individuality



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showing itself most in the treatment. There are not a few of Beethoven's melodies which are to be found in the works of his predecessors. But music gradually became more and more personal until that quality had to be looked for in the actual invention as well.

The results of this are to be found in the several sharply defined styles in the compositions of latter-day men. Brahms, Wagner, Schumann, Chopin, Tschaikowsky, Strauss, Debussy, Puccini, all have a peculiar individuality of expression which is unmistakable. How strong it is becomes evident when a close examination is made of any so-called plagiarism occasionally to be met with. The often quoted identity in the first three notes of the theme of Brahms's violin sonata in A to those of the "Preislied" from "Die Meistersinger" creates a resemblance so momentary as to be more apparent than real. Movement and song are in their essence entirely dissimilar.

Far more disturbing, if that is not too strong a word, are the likenesses observable in various works from the same hand. Puccini has certainly repeated himself in his later operas; Debussy's harmonic method almost necessarily entails repetition: the chord of the augmented fifth, which results from so constant a use of the whole-tone scale, enforces a limitation of his resources; in rewriting the Venusberg scene for the Paris production of "Tannhäuser" Wagner did not escape the influence of "Tristan," completed the year before; further examples could be enumerated in the works of Chopin and Brahms.

It might be thought that originality must become more and more difficult to achieve in view of the enormous amount of music in existence. The fact, however, that it has been possible for so distinct and novel a school to arise as that of modern France with Debussy and Ravel at its head should make one pause before believing that the possibilities of variation are by any means exhausted. The truth is that every fresh departure, the work of every individual composer, only brings up a fresh set of influences which rightly used serve in their turn to mould yet another style. It is in fact a process of assimilation which is continually going on.

To the young composer, perhaps, the most serious danger lies in his natural predilection for the style of a single writer. Such predisposi-

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tions are almost inevitable owing to the strongly accentuated differences between the giants of later days. The more recent the achievement the more difficult is it to remain catholic in taste and sympathy. There was a time, and not so long ago, when the Wagnerite and the Brahmsite were at loggerheads. Such antagonism is gradually passing away. The principles of both composers are now seen not to be so far apart as was at first thought.

There is all the difference in the world between a healthy influence and direct plagiarism, and it would seem that the best antidote to the latter would lie in a continual attempt to widen the mental horizon, to attempt to assimilate the methods of all schools. The catholicity of English musical taste makes this an easy matter in so far as opportunity is concerned. We may often be behindhand over first productions, but, on the whole, it is safe to say that there is more variety in musical per-

formance in London than in any other city in the world.

Although musically Wagner no longer remains a figure whose work needs the partisan but honorable adherence as of old, dramatically he still represents ideals which stand alone in their grandeur and beauty. In spite of later achievements, therefore, his influence is bound to be paramount with the opera-composer who sets store upon romance and character as opposed to sensation and events. This limitation in models sought for guidance has naturally had the effect of causing a great amount of Wagnerism. Humperdinck was not free from it, and in a sense, because Wagner could not be surpassed, opera of this type has not progressed, if one excepts the examples of Strauss.

Of course, there has been a lack of fresh musical and dramatic talent, the two attributes by no means always going together, and, moreover, one may ask, have the Wagner principles always been rightly understood? To copy him blindly is surely to overlook the path which he, with his innovations, left open to be followed. The principles, indeed, of the Wagner music-drama are, so to speak, but pegs upon which the composer can hang his own clothes. But many examples seem to suggest that what has been imitated is only the means whereby those

principles are set forth.

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OVERTURE TO "SAKUNTALA," IN F MAJOR, OP. 13. CARL GOLDMARK

(Born at Keszthely, in Hungary, May 18, 1830;* died at Vienna, January 3, 1915.)

This overture, the first of Goldmark's important works in order of composition, and the work that made him world-famous, was played for the first time at a Philharmonic concert, Vienna, December 26, 1865.

The first performance in Boston was at a concert of the Harvard Musical Association, December 6, 1877.

The following preface is printed in the full score:—

For the benefit of those who may not be acquainted with Kalidasa's famous

work, "Sakuntala," we here briefly condense its contents.

Sakuntala, the daughter of a nymph, is brought up in a penitentiary grove by the chief of a sacred caste of priests as his adopted daughter. The great king Dushianta enters the sacred grove while out hunting; he sees Sakuntala, and is immediately inflamed with love for her.

A charming love-scene follows, which closes with the union (according to Grund-

harveri, the marriage) of both.

The king gives Sakuntala, who is to follow him later to his capital city, a ring

by which she shall be recognized as his wife.

A powerful priest, to whom Sakuntala has forgotten to show due hospitality, in the intoxication of her love, revenges himself upon her by depriving the king of his memory and of all recollection of her.

Sakuntala loses the ring while washing clothes in the sacred river.

When Sakuntala is presented to the king, by her companions, as his wife, he does not recognize her, and he repudiates her. Her companions refuse to admit her, as the wife of another, back into her home, and she is left alone in grief and despair; then the nymph, her mother, has pity on her, and takes her to herself.

Now the ring is found by some fishermen and brought back to the king. On his seeing it, his recollection of Sakuntala returns. He is seized with remorse for his terrible deed; the profoundest grief and unbounded yearning for her who has disappeared leave him no more.

On a warlike campaign against some evil demons, whom he vanquishes, he finds Sakuntala again, and now there is no end to their happiness.

*Yet the latest biographer of Goldmark—Otto Keller, of Vienna—gives the erroneous date, 1832, still found in some recent biographical dictionaries of musicians. See Keller's "Carl Goldmark" (Leipsic, s. d., in the "Moderne Musiker" series).

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In 1910 Sigismund Bachrich gave information to the Neue Freie Presse of Vienna about the first performance of the "Sakuntala" overture and "Die Königen von Saba." Bachrich as a youth used to substitute in the orchestra for Goldmark so that the latter could have more time to compose. "In return for this, he had the privilege of being the first to get acquainted with the new manuscripts. When the 'Sakuntala' overture was finished, it was submitted to the Philharmonic Orchestra in Vienna. It is customary with that organization, on receiving a promising manuscript, to play it over at a rehearsal, and then decide by a majority vote whether it should be performed. No one is ever allowed to be present at these trials-not even the composer. Bachrich ascertained when the 'Sakuntala' overture was to be put on trial, and managed to smuggle himself into a dark corner of the hall. His heart beat violently when it began. When it was over, an unusual thing happened: the players themselves broke into enthusiastic applause, and the conductor, Dessoff, exclaimed in Viennese dialect: 'Ach nee!-ich dächte, dadrüber woll'n wer wohl nich abstimmen' ('I guess there's no need of taking a vote on this'). Bachrich had heard enough. As fast as his legs would carry him, he ran to the Kaiserkrone Café, where Goldmark was waiting for him impatiently. He was so out of breath when he got there that he could not utter a word; but he nodded 'Yes-Yes-Yes,' and the composer understood and rejoiced."

The introduction opens, Andante assai in F major, 3-4, with rich and sombre harmonies in violas, 'cellos (largely divided), and bassoons. Mr. Apthorp fancied that the low trills "may bear some reference to the gurgling of a spring—indicative of Sakuntala's parentage." The tempo changes to Moderato assai, F major (3-4 or 9-8 time). A clarinet and two 'cellos in unison sing the chief theme over

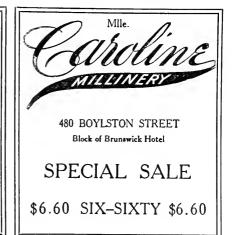
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soft harmonies in the strings and bassoons. This yearning and sensuous theme is named by some commentators the "Love-theme"; but Dr. Walter Rabl suggests that with the second chief theme it may picture Sakuntala in the sacred grove. Thus do ingenious glossarists disagree. This second theme is introduced by first violins and oboe, and against it second violins and violas sing the first melody as a countertheme. The figuration has soon a more lively rhythmic character, and a short crescendo leads up to a modulation to A minor, poco più mosso, in which the brass instruments give out a third theme, a hunting tune. This theme is developed; it is used in turn by brass, woodwind, and strings. After a fortissimo of full orchestra there is a long development of a new theme (Andante assai in E major), sung by oboe and English horn against harp chords and triplet arpeggios in strings. This theme had a certain melodic resemblance to the second chief The sombre theme of the introduction is heard in the basses. The pace grows livelier (più mosso, quasi Allegro), and the music of the hunt is heard. The climax of the crescendo is reached in F minor, and a cadenza for wind instruments and strings, broken by loud chords, leads to a repetition of the introduction. The first chief theme appears, and is soon followed by the second. The coda begins with a crescendo climax on figures from the hunting theme, which leads to a full orchestral outburst on the two chief themes in conjunction,-first theme in woodwind and violins, second theme in horns in unison. A free climax, which begins with the hunting theme, which is now naturally in F major, brings the brilliantly jubilant close.

The overture is scored for two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, harp (if possible, two harps), and strings. It is dedicated to Ludwig Lakenbacher.

Schubert thought in 1820 of writing an opera based on the story of Sakuntala. The libretto was by P. H. Neumann, and the opera was to be in three acts. Schubert sketched two acts, and the manu-

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script some years ago was in Mr. Dumba's possession. Tomaczek's opera was not finished. Perfall's opera in three acts, text by Teichert (Tischbein), was produced at Munich, April 10, 1853; Weingartner's in three acts, text by the composer, at Weimar, March 23, 1884. A ballet, "Sacountala," by L. E. E. de Reyer (scenario by Théophile Gautier), was produced at Paris, July 20, 1858. Sigismund Bachrich's ballet, "Sakuntala," was produced at Vienna, October 4, 1884. Felix von Woyrsch wrote an overture and entr'actes for a dramatic performance, and there are symphonic poems by C. Friedrich and Philipp Scharwenka. The one by Scharwenka, for solo voices, chorus, and orchestra, was performed at Berlin, March 9, 1885. Stage music to "Sakuntala" by Louis A. Coerne was performed at Smith College, Northampton, Mass. (1904).

Pierre de Bréville wrote incidental music for A. F. Hérold's adaptation, "L'Anneau de Cakuntala" (Théâtre de l'Œuvre, Paris, December 16, 1895), when the part of the heroine was taken by Miss Mery.

The drama of Kalidasa was played for the first time in English in the Conservatory, Botanic Gardens, Regent's Park, London, July 3, 1899. An adaptation in German, by Marx Moeller, May 1, 1903, was produced at the Royal Theatre, Berlin.

"Sakuntala" was produced by the Progressive Stage Society at the Madison Square Garden concert hall, June 18, 1905. Jones's metrical translation was used. Miss Eda Bruna took the part of Sakuntala, Mr. Edmund Russell that of the "Emperor Dushyanta," and Mr. Nathan Aronson that of the "King's charioteer." The New York Sun said it was "mounted with many pretty costumes and effects, of which Mr. Russell, with his four changes of costume, his thumb rings, and his elegant set of turquoises, was by far the prettiest. The play, inter-

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preted by various undergraduates and late graduates of dramatic schools, assisted by Mr. Russell and two or three real actors, was presented on a bare stage. At the rear ran a balcony arrangement, and a potted palm represented the forest of a terrestrial paradise in which the first act is supposed to take place. Real live East Indians from Mr. Russell's retinue acted as ushers and peddled programmes."

When "Sakuntala" was produced at the Coronet Theatre, London, on January 23, 1914, Mr. S. R. Littlewood wrote the following review for the *Daily Chronicle*: "There is really only one kind thing that can be done in the way of criticism upon yesterday afternoon's performance at the Coronet Theatre of a fragment of 'Sakuntala,' the beautiful Sanskrit classic that has already been given more than once in London. It is to suggest to the India Office that if ever any form of drama was in need of not only generous, but intelligent, assistance from the Government, it is these performances of what is known as the Indian Dramatic and Friendly Society.

"The society is, of course, part of a movement for the social and artistic encouragement of young Indians in London, which has the India Office's cordial support—as witness the fine house in Cromwell Road that it can boast as its headquarters. Already much has been Ouite a number of well-known folk have taken an interest in the scheme, and the reading given under its auspices last year by Mr. Rabindranath Tagore is a charming memory. In a word, the society has everything in its favor-Government support, any amount of influential sympathy, a wealth of beautiful art, poetry and drama wherewith to interest English friends, and in Mr. Tagore himself a great living poet in intimate accord with the movement. But whenever it comes to the actual producing of a play, nothing is more obvious than that what is sorely needed is some able 'producer' just to give these earnest young Indian players an idea of how to 'run a show.' is all very well, but it cannot possibly be got across the footlights (if there are footlights, that is to say) unless business methods prepare the way. Postponements, omissions, delays, tediums, important parts played atrociously by incompetent English amateurs with Cockney



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accents, shabby old scenery stuck about anyhow, crude limelight effects, signs everywhere of desperate lack of organization—what is the use of Kalidasa or of Mr. Tagore if audiences are to be treated to this sort of thing? In the case of yesterday's performance, for instance, 'The Maharani of Arakan' and one scene from 'Sakuntala' were announced, but sure enough an 'apology' on the programme told us on arrival that 'owing to unavoidable circumstances' the 'Maharani of Arakan' was 'postponed,' but 'will be presented shortly.' Just half an hour late the curtain rose upon an utterly needless and amateurish dance by an apparently English young lady. Then, after a long wait, a long extract was read by a young Indian from Mr. Tagore's wellknown opinion on 'Sakuntala.' Then another wait and another long description of the play was read by another young Indian. Then another wait, and a quite interesting Sanskrit song was sung from the depths of the orchestra. When in the end the little scene was enacted it was so badly done by English players—with two young Indians nervously looking on in 'thinking parts'—that one was only pained at a really beautiful creation being so destroyed. It is surely time that something was done. We all love 'Sakuntala.' We all wish well to young Indians in London. But muddling helps neither way."

* *

As we have noted, for a long time the date of Goldmark's birth was given erroneously, and even now certain books of reference are mistaken. Goldmark wrote in May, 1902, concerning the year of his birth to the *Berliner Tageblatt*: "I have every reason to assume that I was born on May 18, 1830. The mistake made [in certain books of reference] may be explained in this way: I possess a 'certificate,' a sort of traveller's passport of the year 1847, filled out in the handwriting of my father, who, besides being a cantor, was also the actuary

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429-A BOYLSTON STREET near Berkeley Street BOSTON, MASS. 'Phone Back Bay 552 of our community. In this document 1832 is given as the year of my birth. Thence it was transferred to the biographic hand-books. When my father died, in 1870, I found among his remains an old book which had the following written on the inside of the cover: 'To-day a dear son—Carl—was born to me, May 18, 1830, R. Goldmark.' The book had long been forgotten, and my father had made a mistake—pardonable, in view of the size of his family."

Goldmark was the son of a Jewish precentor. Mr. Rubin Goldmark, of New York, the nephew of Carl, in an article contributed to The Looker On (New York), April, 1897, said that his uncle undoubtedly inherited the greater part of his talent from the precentor. "In the chants and prayers, the ritual of the synagogue furnishes frequent opportunity for vocal improvisation, and the precentor Rubin Goldmark, although without theoretical musical knowledge, not even possessing the power of putting his musical thoughts on paper, attracted people from far and wide to listen to his singing." Carl's first instruction as a violinist was received in the Oedenburger Musikverein. At the age of eight he first played in public. For a number of years he practised ten hours a day. As violinist in a small Hungarian theatre he received a salary equivalent to about three dollars and fifty cents a month. In 1844 he went to Vienna where he studied the violin with Leopold Jansa and Josef Böhm. In 1847 he entered the Conservatory to study theory with Gottfried Preyer. In 1848 the Conservatory was closed on account of the Revolution. Mr. Rubin Goldmark states that his uncle was conscripted, pressed into military service, mistaken for a deserter and sentenced to death, but he was fortunately identified; this service over, he looked towards Vienna and went there in 1848; that up to that time he had never touched a pianoforte; that he was fully twenty-one before he received his first instruction, that his

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studies in the Conservatory were limited to a course in harmony for six months; otherwise he was entirely self-taught in composition. On the other hand, Otto Keller, of Vienna, in his life of Goldmark, gives positively the dates that we have quoted above, and adds that Dr. Josef Goldmark, Carl's brother, falsely accused of participation in the murder of Latour, minister of war, was obliged to fly to America, and Carl, with whom he had lived, was thrown wholly on his own resources.

At any rate Goldmark took a position as violinist in the orchestra of the Karltheater, where the music was chiefly for the waits. His nephew says: "Yet Goldmark has frequently admitted that here he laid the foundation of his knowledge of orchestration. Often in the intermission between a polka and a Viennese popular song he would jot down an original theme on his orchestral copy, and then, after the performance, spend the rest of the night in working it out, and in the necessary technical study." He also studied the pianoforte and was able to give lessons.

In 1857 Goldmark gave a concert of his own works: an overture, a pianoforte quartette, a Psalm, and two songs. The Wiener Zeitung (March 20, 1857) published a critical review of the concert. The critic found the most promise in the pianoforte quartet (Josef Dachs, pianist). The overture was condemned for its lack of form. The Psalm was too much influenced by Mendelssohn, and only one of the songs, "Der Trompeter an der Katzbach," should have been on the programme. No one of these works was published. Goldmark was not grieved by the criticism. In 1858 he moved to Budapest where in seclusion he studied counterpoint, fugue, and instrumentation. In 1859 he gave a concert of his compositions and returned the next year to Vienna, which was his home until the end. He taught the pianoforte and composed. Three pianoforte pieces were published without opus number. They were dedicated to his pupil Caroline Bettelheim, who, born at Budapest in 1845, afterwards became a celebrated opera singer. She left the Vienna Court Opera in 1867 when she married the banker Gomperz. As pianist she brought out in 1864 Goldmark's pianoforte trio and in 1865 the famous Suite in E major for violin and pianoforte at the Hellmesberger concerts.

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But his fame was more firmly established by his overture to "Sakuntala" and the opera "Die Königin von Saba." The remainder of his life can here be told by quotations from his nephew's article and the notes to the list of his works.

Mr. Rubin Goldmark says that his uncle thought the chief thing in music was the tonal effect (Klangwirkung); that while he detested Kabellmeistermusik and slavish adherence to form and conventional harmonies, yet in his old age he wrote for his own pleasure and profit fugues and canons according to the strictest rules. As a rule he devoted six months of the year to composition. "At six o'clock in the morning he is ready for work. It is his invariable custom to begin by playing Bach for half an hour. A few weeks before he commences to compose he does purely contrapuntal work." He was a worshipper of Mozart, and in his younger years greatly admired Schumann. Wagner he has but assimilated what may be said to be in the air, that which no modern composer can escape. His best works, however, those which express his fullest individuality, were written long before the later Wagner was performed in Vienna. . . . Over and above the musician, Goldmark is a man of keen intelligence and great education."

The shyness of Goldmark was proverbial, but no published account of the man is so picturesque as that given by the late W. Beatty-Kingston, who made his acquaintance through Hellmesberger during the winter of 1866–67. "A meek little man of thirty-four,* but already slightly bent and grizzled, timid and retiring in manner, of apologetic address, shabby appearance, and humble bearing. Before Hellmesberger took him up and made his works known to the musical public of the Austrian capital, Goldmark had undergone many trials and disappointments, as well as no little actual privation. Although his chambermusic and songs made a decided hit shortly after I came to know him, it was not till nine years later—and then only through his steadfast friend's influence with the Intendant of the Imperial theatres—that his grand opera, 'The Queen of Sheba,' a work teeming with gorgeous Oriental color, was brought out at the Hofoper. Goldmark's was one of those gentle natures that are intensely grateful for the least en-

* Goldmark was then in his thirty-seventh year.



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couragement. A word or two of judicious praise anent any work of his composition would at any moment dispel the settled sadness of his expression, and cause his dark features to brighten with lively pleasure. I have often watched him during rehearsals of his quartet and quintet, sitting quite quiet in a corner and not venturing to make a suggestion when anything went wrong, though his eyes would flash joyously enough when the performers happened to hit off the exact manner in which he wished his meaning interpreted. A less talkative person, for a musical composer, it would be difficult to discover.

"Even when he was amongst his professional brethren, who were, for the most part, extremely kind to him, he would nervously shrink from mixing in conversation, and open his lips to no one but his cigar for hours at a stretch. If abruptly addressed, he was wont to cast a deprecatory glance at his interlocutor, as though he would mildly exclaim: 'Don't strike me, pray; but you may if you will!' That being 'the sort of man he was,' it is not surprising that I failed to become very intimate with Carl Goldmark, although I heartily admired some of his compositions, and was for a long time ready at any moment to develop a strong liking for him. But it is easier to shake hands with a sensitive plant, and elicit a warm responsive grip from that invariably retiring vegetable, than to gain the friendship of a man afflicted with unconquerable diffidence. So, after several futile attempts to break down Goldmark's barriers of reserve, by which I am afraid I made him exceedingly uncomfortable, I resolved to confine my attention to his music."

* *

Goldmark's chief works are as follows:-

OPERAS: "Die Königin von Saba," Op. 27. Produced at the Vienna Court Theatre, March 10, 1875. König Salomon, Beck; Baal-Hanan, Lay; Assad, Gustav Walter; Hoher-priester, Rokitansky; Sulamith, Mine. Wied; Die Königin von Saba, Mine. Materna; Astarot, Miss Siegstädt. Conductor, Wilhelm Gericke. Goldmark was impressed by Kaulbach's painting of the entrance of the Queen of Sheba into Jerusalem. He exclaimed, "What a splendid subject for a romantic opera!" and he sought out at once the poet Salomon H. Mosenthal. There was a long delay in producing the opera after it had been written. Some have stated that this delay was occasioned by the trickery of Johann Herbeck, whom they accused of jealousy. Ludwig Herbeck,

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in the Life of his father, does not think it necessary to deny the charge. Herbeck was then at the opera house as director. From the son's story it appears that Count Wrbna thought the opera would not be popular nor abide in the repertory; that the expense of production would be too great; and that he was discouraged by the failure of Rubinstein's 'Feramors.' Furthermore, he intimates that the delay was due chiefly to the instigations of Ober-Inspector Richard Lewy. Mr. Rubin Goldmark says: 'The Vienna Municipal Council offered an annual stipend to encourage the efforts of voung composers. One year the stipend was awarded to Goldmark. A jealous competitor subsequently became director of the Vienna Court Opera, and, not forgetting his rival's former triumph, stubbornly refused to consider the production of the opera. So the 'Queen of Sheba' was safely shelved, with little likelihood of a public hearing. One evening, however, at a soirée in the house of the Austrian Prime Minister, two of Vienna's well-known musicians happened to play some parts of the opera. The wife of the prince became interested, instituted inquiries as to the work and its composer, and was finally instrumental in bringing about its production, despite the continued ill-will of the director of the opera house. The opera had great success with the public, but the two best known critics were unfavorable, and used their influence with the press with such effect that for two years no publisher would print the music."

"Merlin," three acts, libretto by Siegfried Lipiner. Vienna, November 19, 1886. Merlin, Winkelmann; the Demon, Reichenberg; Viviane,

Mme. Materna. Conductor, Wilhelm Jahn.
"Das Heimchen am Herd," three acts, libretto based by Dr. A. M. Willner on Dickens's "Cricket on the Hearth." Vienna, March 21, 1900. John, Ritter; Dot, Miss Renard; May Fiedling, Miss Aben-Eduard Plummer, Schrödter; Tackelton, Reichenberg; Das Heimchen, Mme. Forster.

"Die Kriegsgefangene," two acts, libretto based by Emil Schlicht on Homer's Illiad. Vienna, January 9, 1899. Briseïs, Miss Renard; Achill, Reichmann; Priamus, Hesch; Thetis, Miss Walter; Agamemnon, Neidl; Automedon, Pacal; Idäus, Schittenhelm; Ein Herold,

Felix.

"Götz von Berlichingen," five acts, based by A. M. Willner on Goethe's tragedy. Budapest, December 16, 1902. Götz, Takats; Adelheid, Miss Szoger; other parts taken by Mme. Atmbrist and Beck.

"Ein Wintermärchen," three acts, based by A. M. Willner on Shakespeare's "Winter's Tale." Court Opera, Vienna, January 2, 1908.

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"Der Fremdling."

Symphonies: "Ländliche Hochzeit," Op. 26. Philharmonic concert in Vienna, March 5, 1876.

Symphony in E-flat major, Op. 35. Dresden, December 2, 1887.

Overtures: "Sakuntala," Op. 13. Philharmonic concert, Vienna, September 26, 1865.

"Penthesilea," Op. 31 (Kleist's tragedy). Philharmonic concert,

Vienna, December 5, 1880.

"Zum gefesselten, Prometheus" (Æschylus), Op. 38. Berlin, November 25, 1889.

"Im Frühling," Op. 36. Philharmonic concert, Vienna, December 1,

1889.

"Sappho," Op. 44. Philharmonic concert, Vienna, November 26, 1893.

"Zrinyi," Budapest, May 4, 1903. Composed for the 50th birth-

day of the Philharmonic Society of that city.

"In Italien," Op. 49. Philharmonic concert, Vienna, January 24,

"Aus Jugendtagen." Philharmonic concert, Vienna, November 10,

OTHER ORCHESTRAL WORKS: Scherzo in E minor, Op. 19; Scherzo

in A major, Op. 45.

Concertos: Concerto for violin and orchestra, Op. 28. Philharmonic

concert, Vienna, April 10, 1881 (Arnold Rosé, violinist). Concerto for violin and orchestra, No. 2.

Chamber music: Pianoforte trio, Op. 6; String quartet, B-flat major, Op. 8; String quintet, A minor, Op. 9; Suite, E major, for pianoforte and violin, Op. 11; Sonata, D major, for violin and pianoforte, Op. 25; Pianoforte quintet, B-flat major, Op. 30; Pianoforte trio, Op. 33; Sonata for pianoforte and violoncello, Op. 39 (Rosé Quartet concert, Vienna, March 15, 1892); Suite No. 2, E-flat major, for pianoforte and violin; Ballade, G major, and Romanze, A major, for violin and pianoforte. It is said that Goldmark's latest composition is a pianoforte quintet completed shortly before his death.

Pianoforte Pieces: Sturm und Drang: charakterstücke, Op. 5;

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CHORAL: Regenlied, Op. 10; two choruses for male voices, Op. 14; Frühlingsnetz, four male voices, four horns and pianoforte, Op. 15; Meeresstille und glückliche Fahrt, male choras with horns, Op. 16; Frühlingshymne, chorus, alto solo, orchestra, Op. 23; Im Fuscherthal, six songs for mixed chorus; Eintritt, Gruss, Neu Liebe, Wasserfall und Ache, Geständniss Abschied, Op. 24; Psalm 113; Two male choruses: Die Holsteiner in dem Hamm, Nicht rasten und nicht rosten, Op. 41; Wer sich die Musik erkiest," for two female and two male voices, Op. 42.

Songs: Twelve songs with pianoforte, Op. 18; Beschwörung, song for deep voice and pianoforte, Op. 20; Songs for voice and piano, Op. 21; Four songs, Op. 34; Eight songs for high voice, Op. 37; Six songs: Der Brantkranz mit den halbverwelkten Blüten, An die Georgine. Trutz, Der Trompeter an der Katzbach, Wenn zwei sich lieben, Be-

freit, Op. 46 (1913).

Goldmark was at work on his autobiography. His life has been written by Otto Keller for the series "Moderne Musiker" (Leipsic, Hermann Seemann Nachfolger s.d.).

These works by Goldmark have been performed at concerts of the Boston Symphony Orchestra in Boston. Those marked with an asterisk were performed for the first time in Boston.

Overture, "Sakuntala," October 28, 1882; December 27, 1884; March 26, 1887; December 14, 1889; April 9, 1892; November 2, 1895; March 6, 1897; March 11, 1899; April 6, 1901; October 31, 1903; March 10, 1906; January 5, 1907; March 18, 1911.

Overture, "Penthesilea," February 20, 1886; March 15, 1902. Overture, "Prometheus Bound,"* November 1, 1890; January 2, 1892; October 21, 1899.

Overture, "Im Frühling,"* April 19, 1890; January 21, 1893; October 29, 1898; November 23, 1901; October 14, 1905; February 8, 1908; March 1, 1913.

Overture, "Sappho,"* November 24, 1894; April 7, 1900; November 26, 1904. Overture, "In Italien,"* February 4, 1905.

Symphony, "Rustic Wedding," No. 1, January 24, 1885; November 10, 1888; February 21, 1891; March 25, 1893; February 1, 1896; February 1, 1902; November 20, 1909.

Symphony No. 2,* April 7, 1888; February 2, 1889; December 8, 1900.
Scherzo, A major, Op. 45,* November 3, 1890.
Prelude to Part III. of "Das Heimchen am Herd,"* November 21, 1896.
'Chorus of Spirits and Spirits' Dance from "Merlin,"* January 10, 1903.
-Violin concerto No. 1,* December 6, 1890 (Franz Kneisel), first performance in the United States; January 26, 1895 (César Thomson); October 22, 1898 (Franz Kneisel); January 4, 1902 (Olive Mead); April 7, 1906 (Jacques Hoffmann); October 18, 1802 (Franzis Mearyllan) ber 15, 1910 (Francis Macmillan).

These orchestral pieces have been played in Boston by other orchestras:--

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Overture, "Sakuntala," * January 5, 1871; March 9, 1871; December 6, 1877 (Carl Zerrahn, conductor).

Overture, "Penthesilea," January 6, 1881 (Carl Zerrahn, conductor).

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"Rustic Wedding" Symphony complete, February 21, 1883 (Carl Zerrahn, conductor).

Overture, "Penthesilea," * December 3, 1880 (Bernard Listemann, conductor. Scherzo, Op. 19, March 16, 1882 (Louis Maas, conductor).

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Scherzo, Op. 19,* January 21, 1871; November 30, 1872; January 30, 1874; January 29, 1876.

Overture, "Sakuntala," February 19, 1876.

Ballet Music from "Die Königin von Saba,"* February 19, November 7, 1877; April 22, 1878.

Wedding March: Variations* from "The Rustic Wedding" Symphony, February 13, 1878.

APOLLO CLUB.

Scherzo, Op. 19, April 25, 27, 1883.

These chamber works and choral works have been performed in Boston:

KNEISEL QUARTET.

Pianoforte Quintet, Op. 30, November 19, 1888 (Edward MacDowell, pianist). Suite in E major, Op. 11, December 29, 1903 (Franz Kneisel and Carlo Buonamici).

APOLLO CLUB.

Flower net, Op. 15, January 9, 15, June 4, 1878; May 12, 21, 1880; April 30, May 5, 1884; May 25, 30, 1888; January 26, 1898. Sea Calm and Happy Voyage,* Op. 16, December 6, 9, 1878.

THEODORE THOMAS CONCERT.

Spring Hymn,* Op. 23, January 5, February 21, 1876 (Sharland Choral Society, Mrs. F. P. Whitney, soloist).

OPERA.

"The Queen of Sheba,"* Boston Theatre, January 10, 1888, National (English) Opera Company. King Solomon, A. E. Stoddard; High Priest, Frank Vetta; Sulamith, Bertha Pierson; Assad, Barton McGuckin; Baal-Hanan, William Merton; Astaroth, Amanda Fabris; the Queen of Sheba, Clara Poole. The opera was performed again on January 14, when Charles Bassett took the part of Assad. Gustav Hinrichs was the conductor; Amelia Franchi was the solo dancer.

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Converse				Symphonic Poem, "Ormazd," Op. 30
Lalo .				. Concerto for Violoncello, in D minor
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Mozart .				Symphony in G minor

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Allegro ma non tanto Allegro molto Adagio cantabile — Allegro vivace			
Fantasiestücke, Op. 12		•	Schumann
Suite in C major			. Bach
Sonata in F major	•	•	. Brahms

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Tschaikowsky . Symphony in B minor, No. 6, "Pathétique"

I. Adagio; Allegro non troppo.

H. Allegro con grazia.IH. Allegro molto vivace.

IV. Finale: Adagio lamentoso.

Wagner . Selections from Act III., "The Mastersingers of Nuremberg"

Introduction—Dance of the Apprentices— Entrance of the Mastersingers— Homage to Hans Sachs.

Wagner

Selections from "Siegfried" and "Dusk of the Gods" (Arranged by Hans Richter)

Siegfried's passage to Brünnhilde's Rock ("Siegfried," Act III., Scenes 1 and 2) Morning Dawn, and Siegfried's Rhine Journey ("Dusk of the Gods," Prologue, Scene 2)

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I.	Sonata in A	-	-	-	-	-	- Handel
II.	Concerto "Gesargss		-	-	-	-	- Spohr
III.	a. Au Clair de Lun			-	-	-	- Maquarre
		(Ded	licated to	Miss Se	eydel)		
	b. Pastel -	-	-	-	-	-	 Prutting
		(Ded	icated to	Miss Se	evdel)		
IV.	c. Romance in B	-`	-	-	-	_	- Strube
	d. Caprice Espagno	ole	-	_	-	-	Ketten-Loeffler
	a. Rondino -	-	-	-	-	-	 Vieuxtemps
	b. Romance in G	-	-	_	-	-	- Beethoven
	c. Minuet in D		-	-	-	-	- Mozart
	d. Hungarian Dano	es, Nos	. 7 and 8	-	-	-	Brahms-Joachim
	r. 1	00 7		1.5	Λ.	C	1 77 11

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PROGRAMME. I. L. van Beethoven, Quartet, Op. 18, No. 6, B-flat major II. César Franck, Piano Quintet (in F minor). III. Josef Haydn, Quartet, D major, Op. 64, No. 5.

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II. Devant la Cathédrale						
III. Ronde Villageoise (First time)						
WEBER Concertino (Op. 26) for Clarinet and Pia						
Songs a. G. FAURÉ Après un Rê	ve					
b. A. GEDALGE Séréna	de					
c. H. BUSSER Vénus, étoile du So	oir					
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Padre Martini					. J Minuetto		
(1706-1784)					(Rondo		
Giovanni Sgamba	TI.				Gavotte, Op. 14		
BEETHOVEN-BUSO	NI.				. Ecossaises		
Liszt					Sonata in B minor		
(Impromptu in A-flat							
Cyropyy	Noo	Nocturne in F minor					
CHOPIN	Thr	Three Etudes, Op. 25, Nos. 8, 6, and					
	(Pole	Polonaise Fantasie, Op. 61					
RACHMANINOV .				. P	relude in G minor		
TSCHEREPNINE.					. Humoresque		
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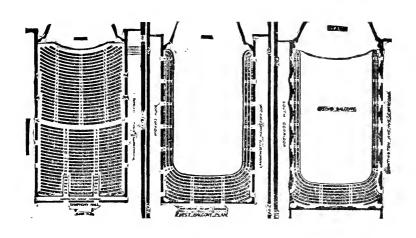
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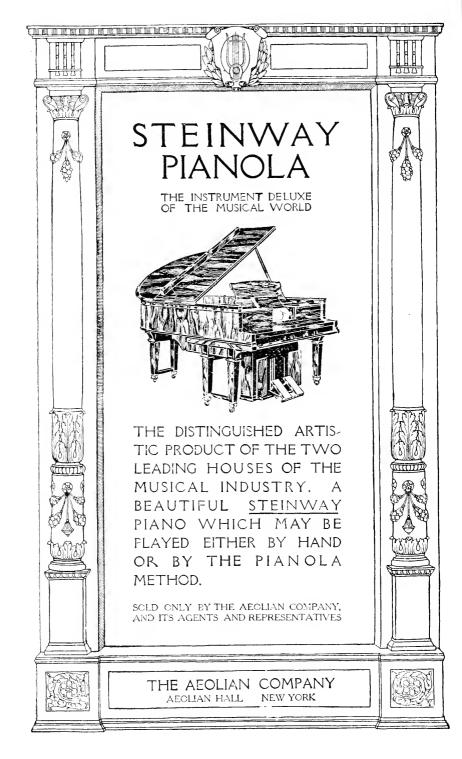
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WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE



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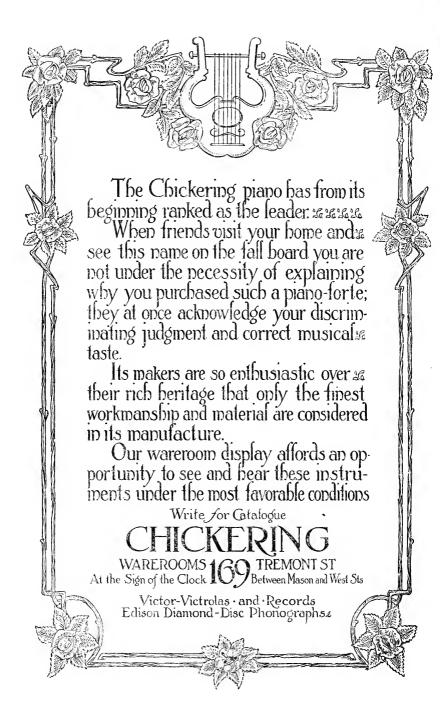
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Sixteenth Rehearsal and Concert

FRIDAY AFTERNOON, MARCH 5, at 2.30 o'clock

SATURDAY EVENING, MARCH 6, at 8.00 o'clock

Programme

Tschaiko	wsky		٠	٠	"Romeo and Juliet," Overture-Fantasia after Shakespeare
Converse					"Ormazd," Symphonic Poem
Lalo	II.	Interm	e: Allegro ezzo. action: F		Concerto for Violoncello and Orchestra oso.
Mozart	I. II. III.	Andan Menue	molto, te. tto: Tric		Symphony in G minor (K. 550)

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There will be an intermission of ten minutes before the symphony

The doors of the hall will be closed during the performance of each number on the programme. Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers.

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"Romeo and Juliet," Overture-fantasia after Shakespeare.

Peter Iljitsch Tschaikowsky.

(Born at Votinsk, in the government of Viatka, Russia, May 7,* 1840; died at St. Petersburg, November 6, 1893.)

The "Romeo and Juliet" overture-fantasia as played to-day is by no means the work as originally conceived and produced by the composer.

Kashkin told us some years ago about the origin of the overture, and how Tschaikowsky followed Mily Balakireff's suggestions: "This is always associated in my mind with the memory of a lovely day in May with verdant forests and tall fir-trees, among which we three were taking a walk. Balakireff understood, to a great extent, the nature of Tschaikowsky's genius, and knew that it was adequate to the subject he suggested. Evidently he himself was taken with the subject, for he explained all the details as vividly as though the work had been already written. The plan, adapted to sonata form, was as follows: first, an introduction of a religious character, representative of Friar Laurence, followed by an Allegro in B minor (Balakireff suggested

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^{*}Mrs. Newmarch, in her translation into English of Modest Tschaikowsky's Life of his brother, gives the date of Peter's birth April 28 (May 10). Juon gives the date April 25 (May 7). As there are typographical and other errors in Mrs. Newmarch's version, interesting and valuable as it is, I prefer the date given by Juon, Hugo Riemann, Iwan Knorr, and Heinrich Stümcke.

most of the tonalities), which was to depict the enmity between the Montagues and Capulets, the street brawl, etc. Then was to follow the love of Romeo and Juliet (second subject, in D-flat major), succeeded by the elaboration of both subjects. The so-called 'development'—that is to say, the putting together of the various themes in various forms—passes over to what is called, in technical language, the 'recapitulation,' in which the first theme, Allegro, appears in its original form, and the love theme (D-flat major) now appears in D major, the whole ending with the death of the lovers. Balakireff spoke with such conviction that he at once kindled the ardor of the young composer." (Englished by Mrs. Rosa Newmarch.)

After Kashkin's Reminiscences of Tschaikowsky appeared, Modest Tschaikowsky's Life of his illustrious brother was published. I quote in the course of this article from Paul Juon's translation into German. Let us see what Modest says about the origin and early years of this overture.

The first mention of "Romeo and Juliet" is in a digression concerning the influence of Henri Litolff, the composer of the "Robespierre" and "The Girondists" overtures, over Tschaikowsky; and, if we wonder at this, it is a good thing to remember that the flamboyant Litolff was once taken most seriously by Liszt and others who were not ready to accept the claims of every new-comer. But it is not necessary for us to examine now any questions of opinion concerning real or alleged influence.

It was during the winter of 1868-69 that Tschaikowsky fell madly in love with the opera singer, Marguerite Joséphine Désirée Artôt. The story of this passion, of his eagerness to marry her, of her sudden choice of the baritone Padilla as a husband, has already been told in a Programme Book of the Boston Symphony Orchestra.* It is enough to say that in 1869 Tschaikowsky was still passionately fond of her, and it was not for some years that he could even speak her name without emotion.

In August, 1869, Tschaikowsky wrote to his brother Anatole that Mily Balakireff, the head of the neo-Russian band of composers (among whom were Rimsky-Korsakoff, Borodin, César Cui), was then living at Moscow. "I must confess that his presence makes me rather uncomfortable: he obliges me to be with him the whole day, and this is a

^{*}Programme Book of January 31, 1903. Mme. Artôt died April 3, 1907.



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great bore. It's true he is a very good man, and he is deeply interested in me: but—I don't know why—it is hard work for me to be intimate with him. The narrowness of his musical opinions and his brusque manner do not please me." He wrote a few days later: "Balakireff is still here. We meet often, and it is my firm belief that, in spite of all his virtues, his company would oppress me like a heavy stone, if we should live together in the same town. The narrowness of his views and the arrogance with which he holds them-are especially disagreeable to me. Nevertheless, his presence has helped me in many ways." And he wrote August 30: "Balakireff went away to-day. If he was in my opinion irritating and a bore, justice compels me to say that I consider him to be an honorable and a good man, and an artist that stands immeasurably higher than the crowd. We parted with true emotion."

Tschaikowsky began work on "Romeo and Juliet" towards the end of September, 1869. Balakireff kept advising him, urging him on by letter. Thus he wrote in October: "It seems to me that your inactivity comes from the fact that you do not concentrate yourself, in spite of your 'friendly hovel' of a lodging." (Yet Tschaikowsky had been working furiously on twenty-five Russian songs arranged for pianoforte, four hands, "in the hope of receiving money from Jurgenson," the publisher.) Balakireff went on to tell him his own manner of composition, and illustrated it by his "King Lear" overture. "You should know," he added, "that in thus planning the overture I had not as yet any determined ideas. These came later, and began to adjust themselves to the traced outlines of the forms. I believe that all this would happen in your case, if you would only first be enthusiastic over the scheme. Then arm yourself with galoshes and a walkingstick, and walk along the boulevards. Begin with the Nikitsky, let



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Tschaikowsky sent him his chief themes, and, lo, Balakireff wrote a long critical review: "The first theme does not please me at all; perhaps it will come out all right in the development, but as it now is, in its naked form, it has neither strength nor beauty, and does not adequately characterize Friar Laurence. Here is the place for some-



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thing after the manner of a choral by Liszt ('Der nächtliche Zug,' 'Hunnenschlacht,' and 'Die heilige Elisabeth') in old Catholic style: but your theme is of a wholly different character, in the style of a quartet by Haydn, bourgeois music which awakens a strong thirst for beer. Your theme has nothing antique, nothing Catholic about it; it is much nearer the type of Gogol's 'Comrade Kunz,' who wished to cut off his nose so that he should not be obliged to pay out money for snuff. It is possible your theme will be very different in the development and then I'll take all this back. As for the theme in B minor, it would serve as a very beautiful introduction for a theme. After the running about in C major must come something very energetic, powerful. take it that this is really so, and that you were too lazy to write out the continuation. The first theme in D-flat major is exceedingly beautiful. only a little languishing; the second in D-flat is simply wonderful. I often play it, and I could kiss you heartily for it. There is love's ardor, sensuousness, longing, in a word, much that would be exactly to the taste of the immoral German Albrecht. I have only one criticism to make about this theme: there is too little inner, psychical love, but rather fantastical, passionate fervor, with only slight Italian tinting. Romeo and Juliet were no Persian lovers: they were Europeans. I don't know whether you understand what I wish to say—I always find a great difficulty in expression; I launch into a musical treatise,

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and I must take refuge in illustrative examples: the theme in A-flat major in Schumann's 'Braut von Messina' overture is a good example of a motive in which there is expression of inner love. This theme, I admit, has its weaknesses; it is morbid and too sentimental toward the end, but the ground-mood is exceedingly well caught. I await-impatiently the whole score for a just view of your overture, which is full of talent. It is your best work, and your dedication of it to me pleases me mightily. This is the first piece by you which fascinates by the mass of its beauties, and in such a way that one without deliberation can call it good. It is not to be likened to the old drunken Melchisedek, who breaks into a horrible trepak* in the Arbatsky Place, from sheer misfortune. Send me the score as soon as possible. I pant to know it."

Tschaikowsky made some changes; and still Balakireff was not satisfied. He wrote February 3, 1871: "I am much pleased with the introduction, but I do not at all like the close. It is impossible for me to write explicitly about it. It would be better for you to come here, where we could talk it over. You have made something new and good in the middle section, the alternating chords on the organ-point above, a little 'à la Ruslan.'† There is much routine in the close;

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^{*} A Russian national dance.

[†] After the manner of Glinka in his opera, "Ruslan und Ludmilla" (St. Petersburg, 1842).

the whole part after the end of the second theme (D major) is, as it were, pulled violently out of the head. The very end itself is not bad, but why these blows in the last measures? They contradict the contents of the drama, and it is coarse. Nadeshda Nikolajewna* has stricken out these chords with her pretty little hand, and would fain close her pianoforte arrangements with a pianissimo."

Nor was Balakireff content with these criticisms. He wrote: "It's a pity that you, or, rather, N. Rubinstein, was in such a hurry about the publication of the overture. Although the new introduction is far more beautiful, I had the irresistible wish to change certain passages in the overture, and not to dismiss it so quickly, in the hope of your future works. I hope that Jurgenson will not refuse to give the score of the newly revised and finally improved overture to the engraver a second time."

Tschaikowsky wrote, October 19, 1869, that the overture was completed. It was begun October 7, 1869; the sketch was finished October 19; by November 27, 1869, it was scored. In the course of the summer of 1870 it was wholly rewritten: there was a new introduction, the dead march towards the close was omitted, and the orchestration was changed in many passages.

"Balakireff and Rimsky-Korsakoff were here yesterday," Tschai-

* The wife of Rimsky-Korsakoff. In his final version Tschaikowsky himself struck out the chords.

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kowsky wrote on January 25, 1870; "Balakireff begins to honor me more and more.* . . . My overture pleased them very much, and it also pleases me."

A day or so before the performance Tschaikowsky wrote his brother Modest: "There has already been one rehearsal. The piece does not seem to be ugly. As for the rest-that is known only to the dear Lord!"

The first performance of the overture was on March 16, 1870, at a concert of the Musical Society, Moscow. The work was not successful. Nicolas Rubinstein, who conducted, had just been sentenced to a fine of twenty-five roubles on account of some act of executive severity in the Conservatory. A newspaper on the day of the concert suggested

*Tschaikowsky some years afterward wrote letters in which he defined clearly his position toward the "Cabinet" of the neo-Russian school, and also put forth his views on "national music." In a letter written to Mrs. von Meck (January 5, 1878) he described Balakireff as "the most important individuality of the circle; but he has grown mute and has done little. He has an extraordinary talent, which has been choked by various fatal circumstances. After he had made a parade of his infidelity, he suddenly turned devote. Now he is always in church, fasts, prays to all sorts of relics—and does nothing else. In spite of his extraordinary gifts, he has stirred up much mischief. It was he that ruined the early years of Rimsky-Korsakoff by persuading him that he had nothing to learn. He is the true inventor of the doctrines of this remarkable circle, in which so much undeveloped or falsely developed strength, or strength that prematurely went to waste, is found." Balakireff, born in 1836, died in 1910. Among his earlier orchestral works are the symphonic poem "Tamara" and overtures with Russian, Czech, and Spanish themes. His Oriental fantasia "Islamei," for pianoforte, is well known in this country, and his "Tamara" was first played by the Chicago Orchestra in 1896. His Symphony in C major was played in Boston at a concert of the Boston Symphony Orchestra, March 14, 1908; his symphonic poem "In Bohemia," at a concert of the Boston Orchestral Club, April 19, 1910; and his Overture on a Theme of a Spanish March, at a concert of the Boston Symphony Orchestra, November 25, 1911. Among his latest works were a second symphony and a pianoforte concerto. He wrote an overture and incidental music to "King Lear." an overture and incidental music to "King Lear.

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that the admirers of Rubinstein should take up a collection at the concert, so that he should not be obliged to serve out the fine in jail. This excited such indignation that, when Rubinstein appeared on the stage, he was greeted with great enthusiasm, and no one thought of overture or concert. Tschaikowsky wrote Klimenko: "My overture had no success at all here, and was wholly ignored. . . . After the concert a crowd of us supped at Gurin's restaurant. During the whole evening no one spoke to me a word about the overture. And yet I longed so for sympathy and recognition."

During a sojourn in Switzerland that summer Tschaikowsky made radical changes in "Romeo and Juliet." Through the assistance of N. Rubinstein and Karl Klindworth, the overture, dedicated to Mily Alexejewtisch Balakireff, was published by Bote & Bock, of Berlin, in 1871. It was soon played in German cities.

But Tschaikowsky was not satisfied with his work. He made still other changes, and, it is said, shortened the overture. The second edition, published in 1881, contains these alterations.

The first performance of "Romeo and Juliet" in America was by the Philharmonic Society of New York, Carl Bergmann conductor, April 22, 1876. The first performance in Boston was by the Boston Symphony Orchestra, February 8, 1890.

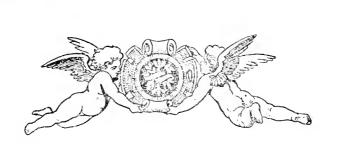
The work is scored for piccolo, two flutes, two oboes, two clarinets, English horn, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, harp, strings.

* *

The overture begins Andante non tanto, quasi moderato, F-sharp minor, 4-4. Clarinets and bassoons sound the solemn harmonies which, according to Kashkin, characterize Friar Laurence; and yet

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Allegro giusto, B minor, 4-4. The two households "from ancient grudge break to new mutiny." Wood-wind, horns, and strings picture the hatred and fury that find vent in street broils. There is a brilliant passage for strings, which is followed by a repetition of the strife music. Then comes the first love theme, in D-flat major (muted violas and English hern, horns in syncopated accompaniment, with strings pizz.). This motive is not unlike in mood, and at times in melodic structure, Tschaikowsky's fan ous melody, "Nur wer die Sehnsucht kennt" (Op. 6, No. 6), which was composed in December, 1869. In the "Duo from 'Romeo and Juliet,'" found among Tschaikowsky's sketches and orchestrated by S. Tanéïeff, this theme is the climax, the melodic phrase which Romeo sings to "O nuit d'extase, arrête toi, O nuit d'amour, étends ton voile noir sur nous!" ("Oh, tarry, night of eestasy, O night of love, stretch thy dark veil over us!") Divided and muted violins, with violas pizz, play most delicate and mysterious chords (D-flat major), which, in the the duet above mentioned, serve as accompaniment to the amorous dialogue of Romeo and Juliet in the chamber scene. Hlutes and oboes take up the first love theme.

*"I do not think that Romeo is designed merely as an exhibition of a man unfortunate in love. I consider him to be meant as the character of an unlucky man,—a man who, with the best views and fairest intentions, is perpetually so unfortunate as to fail in every aspiration, and, while exerting himself to the utmost in their behalf, to involve all whom he holds dearest in misery and ruin." This is the view of Dr. William Maginn, who contrasted Romeo, the unlucky, with Bottom, the lucky man.



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There is a return to tumult and strife. The theme of dissension is developed at length, and the horns intone the Friar Laurence motive. The strife theme at last dominates in fortissimo until there is a return to the mysterious music of the chamber scene (oboes and clarinets, with murmurings of violins, and horns). The song grows more and more passionate until Romeo's love theme breaks out, this time in D major, and is combined with the strife theme and the motive of Friar Laurence in development. A tremendous burst of orchestral fury, and there is a descent to the depths, until 'cellos, basses, bassoons, alone are heard; they die on low F-sharp with roll of kettledrums. Then silence.

Moderato assai, B minor, 4-4. Drum-beats, double-basses, *pizz.*, and Romeo's song arises in lamentation. Soft chords (wood-wind and horns) bring the end.

The overture-fantasia, "Romeo and Juliet," has been performed in Boston at concerts of the Boston Symphony Orchestra, February 8, 1890, February 21, 1891, April 1, 1893, April 4, 1896, January 28, 1899, March 14, 1903, April 28, 1906, April 13, 1907, March 11, 1911, December 2, 1911. It was played by the Boston Philharmonic Orchestra, Mr. Listemann conductor, November 16, 1890.



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"They are engaged in intermittent conflict which will, in time, terminate in the victory of Ormazd, and the purification of Ahriman and his victims, by the purging fire of Ormazd.

"Ormazd controls the hosts of heaven, suns and stars, as his army of light; Ahriman the forces of darkness.

"The work in question is based on this general idea. It is in one movement, in free form. In the beginning, Ormazd assembles the hosts of Heaven; vague trumpet calls are heard answering one another from afar. Gradually, all becomes more definite; the calls more clear and full, until a brilliant, martial passage pictures the passing of the hosts of light.

"This fades away, and one hears the music of the blessed Fravashis, or the souls of the good, in praise of Ormazd.

"Then from the deep pit of Duzahk come the gloomy moans of Ahriman and the lost souls. The musical material of this part has emotional and psychological significance. The section begins with a dark motive, allegro agitato, suggestive of the envy and surging hatred of Ahriman, 'the backward thinker.' Three times this surges up, each time to a greater climax, until at last it breaks into the conflict, spirit-

* Mr. Converse contributes these notes to the Programme Book.—P. H.

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tiveness is extraordinary, and it seems to me that the preference on the part of an individual for your pianos is indicative of a superior

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ual rather than realistic, between Ahriman and Ormazd, in which the former is overcome and falls back into his dark abode. These episodes of gathering revolt are separated by motives suggestive of the hopeless longings and regrets of the lost souls, now sad moans of sorrow, now tender memories of past delights. All these ideas are tied together by a busy motive suggestive of the pernicious activity of Ahriman, a motive which becomes important in the Conflict episode, where it is used in conjunction with, or rather in opposition to, the martial motive of Ormazd, from the first section.

"Ormazd conquers and from above is heard the rejoicing of the hosts of Light, also the song of the blessed Fravashis in praise of Ormazd."

Mr. Converse has not written "Oriental" music. "The musical idiom is entirely modern. The poetic idea appealed to me purely on account of its richly decorative and picturesque expression of elemental truths: as potent for us to-day in America as they were for the ancient followers of Zoroaster. There are no doubt an Ormazd and an Ahriman within each one of us, and so my work may have subjective emotional significance, as well as decorative and imaginative qualities."

Mr. Converse composed this symphonic poem in the summer of 1911. The work is scored for three flutes (one interchangeable with piccolo), two oboes, one English horn, two clarinets, one bass clarinet, two bassoons, one double-bassoon, six horns, three trumpets, three trombones, one bass tuba, three kettledrums, one bass drum, cymbals, tam-tam, celesta, Glockenspiel, harp, piano, and the usual strings.

The first performances of "Ormazd" were by the St. Louis Symphony Orchestra, Mr. Max Zach, conductor, in the Odeon, St. Louis, January 26 and 27, 1912. The first performance in Boston was at a concert of the Boston Symphony Orchestra, February 10, 1912.



ORMAZD.

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Beyond the spheres of high heaven he created his shining hosts: the Sun, his giant runner, who never dies; the Moon, who girdles the earth; and the Planets, his splendid captains. Such-like as the hairs upon a titan's head were the unnumbered stars on the ramparts of Ormazd. Seven were his splendid captains. Beyond the spheres of high heaven marshalled he them.

In the realm of Gorodman, the dwelling of the blessed Fravashis, the circling of worlds in their spheres was like to immortal music.

Below the bright bridge Chinevat, in the bowels of darkness, is the abode of Ahriman.

Deep in abysmal Duzalık he created his terrible numbers—for every creature of light a Dæva of gloom. Like the death-pang of the primal Bull was the moaning of Ahriman—his loathing for Ormazd.

Twice on huge wings, above abysmal Duzahk, he fluttered up toward Albordj; twice fell he back.

Beyond his bleak pit of doom beautiful rose the peak of Albordj; in the bowels of darkness, like fire were the dreams of the damned.

A third time, then, Ahriman uprose; around him he marshalled his hordes—cold stars and wandering comets, the kings of chaos. Glittered against them the ranks of Ormazd. Dazzling and dark was the conflict.

For ninety nights the smoke of stars obscured them; till back in to abysmal Duzahk fell Ahriman, defeated. Golden, then, was the laughter of Ormazd. Like laughter, the gold-haired Planets rattled their shields.

In the realm of Gorodman, the dwelling of the blessed Fravashis, the circling of worlds in their spheres was like to immortal music.

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Mr. Pablo Casals, violoncellist, was born at Vendrell, near Barcelona, Spain, on December 30, 1876. His father was organist of the village church. The boy at the age of eight was able to replace him. He studied the pianoforte, violin, and flute. When he was about twelve years old he began to study the violoncello with José Garcia. The Queen of Spain gave the boy a pension, so he was able to enter the class of chamber music under Don Jesus de Monasterio and the class in harmony and composition conducted by Breton. Conservatory of Barcelona he won the first prizes for violoncello, counterpoint, and composition. He was appointed a professor at the Conservatory, and he founded with the violinist Crickboom a society for chamber music. Going to Paris he played in orchestras, and soon distinguished himself as a solo player. Thus he played Lalo's concerto at a Lamoureux concert, November 12, 1899, and Saint-Saëns's first concerto at a Lamoureux concert, December 17 of that year. His talent was also soon recognized in London. For many years he has been conspicuous as a virtuoso and a player of chamber music. He has composed for orchestra and pieces also for violoncello and other instruments.

Mr. Casals first visited the United States in 1901. He played in Boston for the first time at the Colonial Theatre, November 26, 1901, in a concert given by Mme. Emma Nevada. His associates were Mr. Heathe-Gregory, baritone; Mr. Daniel Maquarre, flutist; and Mr. Léon Moreau, pianist. He then played Fauré's Élégie and a sonata by Locatelli. He visited this country again in 1903, but did not play in Boston. With Mr. Harold Bauer he gave a concert on February 28, 1915, in Symphony Hall, Boston, when he played with Mr. Bauer Beethoven's sonata in A major and Brahms's sonata in F major. He also played Bach's suite in C major for violoncello alone.

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CONCERTO FOR VIOLONCELLO AND ORCHESTRA . . . ÉDOUARD LALO

(Born at Lille, January 27, 1823; died at Paris, April 23, 1892.)

This concerto was first played at a Pasdeloup concert in Paris, December 9, 1877. The solo violoncellist was Adolphe Fischer (1847–91), a brilliant Belgian virtuoso, who died in a mad-house,—a fate reserved, according to a curious tradition, for oboe players, distinguished or mediocre, rather than violoncellists. Fischer played this concerto the next year in several European cities. The first performance in Boston was at a concert of the Boston Symphony Orchestra, October 21, 1899, when Miss Elsa Ruegger was the violoncellist. Mr. Jean Gérardy played it at a concert of the Boston Symphony Orchestra, October 19, 1901. Mr. Heinrich Warnke played it at a concert of the Boston Symphony Orchestra on February 10, 1912.

The orchestral portion of the concerto, which is dedicated to Adolphe Fischer, is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and the usual strings.

I. Prelude. This movement opens, Lento, D minor, 12-8, with a resolute and fortissimo figure for strings and wind. Each phrase is answered by a strong chord for full orchestra. There is a short development of this figure. Recitative-like passages for the solo violoncello lead to the main body of the movement, Allegro maestoso, D minor, 12-8. The pompous first theme is given to the solo instrument, and the initial figure of the Introduction appears now and then in the orchestra during the development. The second theme, F major, is of a calmer nature. It is sung by the violoncello and developed at some length. Running passage-work leads to a return of the slow Introduction, A minor, for full orchestra. The free fantasia section is

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FURBUSH-DAVIS PIANO CO. 294 BOYLSTON STREET, BOSTON Opp. Public Gardens Open Evenings not long, and the third part is in the orthodox manner with the second theme in D major. The movement ends with a return, fortissimo, of the theme of the Introduction, D minor.

II. Intermezzo. This movement has the nature of a romanza and also of a scherzo. Two contrasted themes are alternately developed: one Andantino con moto, G minor, 9-8; the other Allegro presto, G major, 6-8. The melodic development is given to the solo instrument.

III. The third movement begins with an Introduction, B-flat minor, 9-8, which consists of recitative for the solo violoncello. In the allegro vivace, 6-8, the orchestra goes from F major to D major. The movement is a brilliant rondo based on three themes.

* *

Lalo belonged to a highly respectable family that went from Spain to Flanders in the sixteenth century. He was thoroughly educated. His parents did not wish him to be a musician, but finally allowed him to study the violin and harmony with a German named Baumann at the Conservatory of Music at Lille. Lalo afterward went to Paris, and entered the class of Habeneck at the Conservatory of Music to perfect himself as a violinist. Not staying long at the Conservatory, he took lessons in composition of Schulhoff, the pianist, and Crèvecœur. He earned his living by playing the viola in the Armingaud-Jacquard Quartet. This Quartet was organized in 1855. Its programmes were chiefly of chamber music by leading German composers, for those were the days when the romances of Loïsa Puget, and variations of themes from popular operas, were in favor, while chamber music was little cultivated or esteemed in France. The concerts of this Quartet were in fashion, however, for many years.

Lalo's first compositions were pieces for the violin and piano (Op.

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1, 2, 4, 5, 6); a trio, C minor, classical in form and influenced by Beethoven (Op. 7); two melodies for baritone (1848); "Le Novice," a scene for baritone (1849); six romances with words by Béranger (1849); six melodies with text by Victor Hugo (published in 1856); a sonata for pianoforte and violin, Op. 12; two pieces for pianoforte and violoncello, Op. 14; an Allegro in E-flat major for pianoforte and violoncello; "Soirées Parisiennes," three pieces for violin and pianoforte; a second trio in B minor; a sonata for pianoforte and violoncello.

Several of his works were played at a concert of the Armingaud-Jacquard Quartet in April, 1859: the Allegro for pianoforte and violoncello, the second trio, and a string quartet in E-flat major, which was originally Op. 19, but afterward rewritten and published in a new form as Op. 45 in 1888. The great public did not know him, but musicians respected him, and some of his compositions were played in Germany before they were played in France.

A period of discouragement and inaction followed. He gave up composition, married in 1865 one of his pupils, Julie Marie Victoire Bernier de Maligny, a handsome contralto often heard at the concerts of the Société Nationale, and contented himself with playing concerts of chamber music.

In 1867 the Minister of State proposed a competition for an opera. Beauquier gave the libretto of an opera in three acts, "Fiesque," founded on Schiller's "Fiesco," to Lalo. The prize was awarded to Phillipot.

Soon after 1870 there was rivalry among French composers of orchestral and chamber music. Lalo took courage, and girded up his loins. His style became more individual, bolder. His violoncello sonata was played on January 27, 1872, at a concert of the Société Nationale. Several songs are of this day: Trois Mélodies with words by Alfred de Musset,—"À une fleur," "Chanson de Barberine," "La Zuecca"; "Le Fenaison" and "L'Esclave" (words by Gautier); and "Souvenir" (words by V. Hugo). A Divertissement for orchestra

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was performed at the Cirque d'Hiver, January 12, 1873. Received coldly at the first performance, it was redemanded at the concert of the next Sunday. Massenet made a transcription of it for the pianoforte.

Then came the performance of the Concerto for violin, Op. 20. The "Symphonic Espagnole," first played by Sarasate on February 7, 1875, at a Châtelet Concert, made Lalo still more famous; but it was not till his opera "Le Roi d'Ys" was produced at the Opéra-Comique in Paris, May 7, 1888, that he was popularly recognized as one of the first of French composers,—a position that he still holds,—and not without reason did Hans von Bülow, writing a letter to Figaro apropos of the Alsace-Lorraine question, sign himself "The friend of Berlioz, Lalo and Saint-Saëns." When this opera was produced and Lalo's fame established, the composer was sixty-five years old. "Le Roi d'Ys" was produced at New Orleans, January 23, 1890, for the first time in the United States.

* *

Before he was applauded as the composer of "Le Roi d'Ys," Lalo met with various and cruel disappointments. Opposed to any concession or compromise, not knowing how to scheme or fawn, he was not the man to be welcomed by managers of opera houses. He was not in the habit of writing salon music, so his name was not known to amateurs. When a ballet-master of the Opéra urged him to study Adolphe Adam as a model, Lalo replied, "Do you think I am going to make music like that of 'Giselle'* for you?"

* "Giselle, ou les Willis," a fantastical ballet in two acts, book by Théophile Gautier and H. de Saint-Georges, music by Adolphe Adam, was produced at the Opéra, Paris, June 28, 1841, with Carlotta Grisi as chief dancer. The ballet had a great success, and was considered as the masterpiece of this art in France until the appearance of Delibes' "Coppelia" (1870) and "Sylvia" (1870). "Giselle" was produced in Boston at the Howard Athenaeum, as carly as October 10, 1846, when Mlle. Blangy was the leading dancer. It was performed at this theatre again in 1852 and 1853. The Russian Imperial Ballet headed by Miss Pavlowa and Mr. Mordkin revived it at the Boston Opera House, December 31, 1910.

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Lalo was obliged to be satisfied with playing in chamber concerts, until a competition, proposed in 1867 by order of the Minister of State, gave him an opportunity, as he thought, of showing what he could do in dramatic music. Beauquier wrote the libretto of an opera in three acts, "Fiesque," founded on Schiller's "Fiesco," and Lalo set music to it, but the prize was awarded to Jules Phillipot (1824-97) for his "Le Magnifique," an opéra-comique in one act which was not performed until 1876 at the Théâtre Lyrique, when it was judged wholly unworthy of the honor. There was talk of producing "Fiesque" at the Opéra, but Lalo addressed himself to the Monnaie, Brussels. Just as the opera was about to be performed at the Monnaie, the director, Vachot, died. Lalo published the score; fragments of it were played in concerts in Paris, and the prelude and an intermezzo were performed at the Odéon, May 4, 1873. Pages of this opera were afterwards used by Lalo in his pantomime music for "Néron" (Hippodrome, Paris, March 28, 1891). It has been said that, if the dimensions of the Hippodrome had not seriously injured the effect of some of these pages, which were originally designed for a very different purpose, this pillaging of a score that had already been published would not have shocked a musician: "He would even have congratulated the composer on having found, by an ingenious protest against the unjust forgetfulness to which an old work of genuine merit had been condemned, this means of making his music known to those who otherwise would never have heard it." (The first overture to "Le Roi d'Ys," by the way, the one played in 1876 and afterwards rewritten, was originally intended for an opera planned before "Fiesque," but never published.) Lalo also used pages of "Fiesque" in his Symphony in G minor, produced by Lamoureux, February 13, 1887; the introduction to the first movement was taken from the entr'acte before the third act; the scherzo is founded on the ball scene, and an episode is the ensemble, "Unissons notre deuil," sung by Léonore, Verrina, and chorus; the theme of the adagio is a phrase of Julie, "Fiesque, pardonne moi!" in the trio of the third act. A movement in his Aubade for ten instruments is an entr'acte from



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"Fiesque"; but the best pages of "Fiesque" were used in the opera, "La Jacquerie," to which I shall refer later. This custom of using pages of one opera or oratorio for another was common among composers of the eighteenth century, and was observed by Rossini with Olympian indifference, as when he used the crescendo in the "Calumny" aria in "Il Barbiere di Siviglia" for the entrance of the Moor in the last act of "Otello." Composers of a later date have not been squeamish in this respect: thus the music of the Soldiers' Chorus in "Faust" was written by Gounod for Cossacks in an opera with a book by Henri Trianon, entitled "Yvan de Russie," or "Yvan le Terrible";* and the romance of Micaëla in the third act of "Carmen" was composed by Bizet for an opera, "Griselidis," with a libretto by Sardou.† Lalo was given to quoting from himself. The song in which Mylio tells of his love to Rozenn in "Le Roi d'Ys" is taken from "Fiesque," and a broad phrase from the introduction of the "Concerto Russe" (1881) is given to the brass after the chorus of victory in the second act of "Le Roi d'Ys."

Little time was given to Lalo for the composition of his ballet "Namouna." Obliged to write the music in four months, he worked on it fourteen hours a day, when he was fifty-eight years old. He had a stroke of paralysis at a rehearsal. The work was nearly completed, and Gounod, fond of Lalo, begged to be allowed to orchestrate the last scenes. But there were other trials for Lalo, who saw a performance of his "Roi d'Ys" indefinitely postponed. After Gounod had completed his task of affection, there came up a question of a cigarette.

* This score was nearly completed in 1857, and Paris journals announced that Gounod had read or, rather, sung it to Royer, director of the Opéra. The work was never performed, but Gounod used pages of it in other overs

operas.
I Rizet destroyed the scores of his "Guzla de l'Emir," "Ivan le Terrible," "La Coupe du Roi du Thule."
He had dreamed of "Namouna," "Calendal," and he worked some on "Clarisse Harlowe." Fragments of "Griselidis," which he began in 1871, and of "Le Cid," were found after his death, but he sketched his ideas in hieroglyphics which were unintellizible to others. After the production of "Carmen" he was busied especially with "Clarisse Harlowe," and he was thinking of putting music to Léon Halévy's "Les Templiers."



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In a scene of seduction in the first act of "Namouna" Mme. Sangalli, the chief dancer, was expected to light and smoke a cigarette while dancing. "She had made praiseworthy attempts to accustom herself to smoke and was at last sure of herself," when the dancer Mérante demanded that this effect should be cut out on the ground that he should use it himself in the scenario of a ballet about to be performed, although the effect was "invented" by Petipa, not by him. There were threats of a lawsuit. Vaucorbeil, the director of the Opéra, was afraid of danger through fire. At last it was decided that Mme. Sangalli should roll the cigarette, but not light it. "Namouna" was announced for performance, but Mme. Sangalli injured a foot, and the performance was postponed. There were then cruel rumors to the effect that the music had been found inadequate. Meanwhile friends of Ambroise Thomas were pressing the production of "Françoise de Rimini." It was said by some of the newspapers that, if Mme. Sangalli were not able to dance, Miss Rosita Mauri would replace her. This was in 1882. She, hearing this, answered her informant: "I shall rehearse Saturday, March 4, and on Monday, the 6th, I shall dance Namouna, or I shall be dead!" She did not die: she danced Namouna on the day she named.

After "Le Roi d'Ys" made Lalo famous at the age of sixty-five, he composed a pianoforte concerto (first played by Diémer in 1889) and the music for "Néron." He then began to compose the music for a lyrie drama by Mme. Simone Arnaud and Alfred Blau, "La Jacquerie," which has nothing in common with Mérimée's historical drama except the title and the scene of action. Lalo had another paralytic stroke, and he died having sketched only the first act of this opera, which was completed after his death by Arthur Coquard and produced at Monte Carlo, March 8, 1895. There was a performance at Aix-les-Bains the

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same year. The first performance in Paris was at the Opéra-Comique, December 23, 1895, with Miss Delna, Miss Kerlord, Jérôme, Bouvet, Hermann-Devries, Dufour, and Belhomme as the chief singers. At Monte Carlo the chief singers were Mme. Deschamps-Jehin, Miss Loventz, Jérôme, Bouvet, Ughetto, Declauzens, and Lafon. The music of Lalo made little effect.

Disappointment followed Lalo to the end. He was not chosen a member of the Institute, for he would not pull wires for an election. He did not finish his last opera. His death during the commotion excited by dynamiters at Paris awakened little attention, and there were no funeral eulogies in the journals; but nearly all the French musicians of renown were present at his burial, and thus paid tribute to a composer of the highest character and talent. (See the biographical sketch of Lalo by Georges Servières in "La Musique Française Moderne," Paris, 1897, and that by Hugues Imbert in "Nouveaux Profils de Musiciens," Paris, 1892.)

* *

The following compositions by Lalo have been performed in Boston at concerts of the Boston Symphony Orchestra:—

Concerto for violin, Op. 20, December 24, 1910 (Sylvain Noack, violinist).

Symphonie Espagnole, Op. 21: November 12, 1887 (Charles M. Loeffler); February 8, 1890 (Mr. Loeffler); March 13, 1897 (Timothée Adamowski); March 10, 1900 (Mr. Adamowski); March 12, 1904 (Mr. Adamowski); November 30, 1907 (Fritz Kreisler); January 7, 1911 (Mischa Elman—first, fourth, and fifth movements).

Fantaisie Norvégienne for violin and orchestra, December 20, 1884 (Charles M. Loeffler, violinist).

Concerto in D minor for violoncello and orchestra: October 21, 1899 (Elsa Ruegger); October 19, 1901 (Jean Gerardy); November 4, 1911 (Heinrich Warnke).

Rhapsody in A for orchestra: December 22, 1888; April 4, 1891. Suite, "Namouna," January 4, 1896.

Overture to "Le Roi d'Ys": November 21, 1891; December 24, 1892; November 23, 1907; November 29, 1913.

Aubade from "Le Roi d'Ys," December 22, 1904 (Charles Gilibert, baritone).

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The Symphonic Espagnole, Fantaisic Norvégienne, violoncello concerto, Rhapsody, suite from the music to "Namouna," and overture to "Le Roi d'Ys" were played at these concerts for the first time in Boston. It is my impression that the Concerto, Op. 20, was also played here at these concerts for the first time in Boston as a whole and with orchestral accompaniment. On October 21, 1899, Miss Ruegger played for the first time in the United States.

Lalo's chief compositions for violin and orchestra are as follows:—Concerto for violin, Op. 20 (1874).

Symphonie Espagnole, Op. 21. First performed February 7, 1875. Sarasate, violinist.

Romance-Sérénade for violin and orchestra. First performed at a concert of the Société Nationale, May 7, 1878. Paul Viardot, violinist.

Fantaisie Norvégienne. First performed at Berlin, November 29, 1878. Sarasate, violinist. (Part of this fantasia was used in Lalo's Rapsodie Norvégienne for orchestra, first performed at a concert of the Société Nationale, Paris, April 20, 1879.)

Concerto Russe for violin and orchestra. First performed at a Pasdeloup Concert, Paris, January 30, 1881. M. Marsick, violinist.

Fantasie-Ballet (posthumous). Performed early in 1900 in Paris by Joseph Debroux, violinist, at his fifth concert with orchestra in the Salle Pleyel. This piece with pianoforte accompaniment was played for the first time in Boston by Miss Marie Nichols at her concert in Chickering Hall, March 15, 1904. She also then played Lalo's "Guitare," Op. 28.

Symphony in G minor (K. 550) . . . Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

Mozart wrote his three greatest symphonies in 1788. The one in E-flat is dated June 26, the one in G minor July 25, the one in C major with the fugue-finale August 10.

His other works of that year are of little importance with the exception of a piano concerto in D major which he played at the coronation



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festivities of Leopold II. at Frankfort in 1790. There are canons and piano pieces, there is the orchestration of Handel's "Acis and Galatea," and there are six German dances and twelve minuets for orchestra. Nor are the works composed in 1789 of interest, with the exception of the clarinet quintet and a string quartet dedicated to the King of Prussia. Again we find dances for orchestra,—twelve minuets and twelve German dances.

Mozart in 1788 was unappreciated save by a few, among whom was Frederick William II., King of Prussia; he was wretchedly poor; he was snubbed by his own Emperor, whom he would not leave to go into foreign, honorable, lucrative service. This was the Mozart of 1788 and 1789.

We know little or nothing concerning the first years of the three symphonies. Gerber's "Lexicon der Tonkünstler" (1790) speaks appreciatively of him: the erroneous statement is made that the Emperor fixed his salary in 1788 at six thousand florins; the varied ariettas for piano are praised especially; but there is no mention whatever of any symphony.

The enlarged edition of Gerber's work (1813) contains an extended notice of Mozart's last years, and we find in the summing up of his career: "If one knew only one of his noble symphonies, as the overpoweringly great, fiery, perfect, pathetic, sublime symphony in C." And this reference is undoubtedly to the "Jupiter."

Mozart gave a concert at Leipsic in May, 1789. The programme was made up wholly of pieces by him, and among them were two symphonies in manuscript. A story that has come down might easily lead us to believe that one of them was the one in G minor. At a rehearsal for this concert Mozart took the first allegro of a symphony at a very fast pace, so that the orchestra soon was unable to keep up with him. He stopped the players and began again at the same speed, and he stamped the time so furiously that his steel shoe buckle flew

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into pieces. He laughed, and, as the players still dragged, he began the allegro a third time. The musicians, by this time exasperated, played to suit him. Mozart afterwards said to some who wondered at his conduct, because he had on other occasions protested against undue speed: "It was not caprice on my part. I saw that the majority of the players were well along in years. They would have dragged everything beyond endurance if I had not set fire to them and made them angry, so that out of sheer spite they did their best." Later in the rehearsal he praised the orchestra, and said that it was unnecessary for it to rehearse the accompaniment to the pianoforte concerto: "The parts are correct, you play well, and so do I." This concert, by the way, was poorly attended, and half of those who were present had received free tickets from Mozart, who was generous in such matters.

He also gave a concert of his own works at Frankfort, October 14, 1790. Symphonies were played in Vienna in 1788, but they were by Haydn; and one by Mozart was played in 1791. In 1792 a symphony by Mozart was played at Hamburg.

The early programmes, even when they have been preserved, seldom determine the date of a first performance. It was the custom to print "Symphonie von Wranitzky," "Sinfonie von Mozart," "Sinfonia di Haydn." Furthermore, it should be remembered that "Sinfonie" was then a term often applied to any work in three or more movements written for strings, or strings and wind instruments.

The two symphonies played at Leipsic were "unpublished." The two symphonies that preceded the great three were composed in 1783 and 1786. The latter one, in D, was performed in Prague with extraordinary success. The publishers were not slow in publishing Mozart's compositions, if they were as niggardly as Joseph II. himself.

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The two symphonies played were probably of the three composed in 1788. Even this conclusion is a guess.

The Symphony in G minor was played in Boston on December 21, 1850, from a score presented by Mr. C. C. Perkins at a concert in Tremont Temple of the Boston Musical Fund Society, the "second Grand Concert for the Establishment of a Charitable Fund." Mr. G. J. Webb conducted. The other pieces were "Grand Overture, Leonora," by Beethoven; the overture to "Stradella," by Flotow; excerpts from Hummel's Septet, played by Messrs. H. Perabeau, C. Guenther, T. Ryan, H. Fries, E. Lehmann, W. Fries, and A. Stein. Mmc. Minna Müller sang for the first time in Boston,—an aria from "Lucia," Schubert's "Wanderer," and a "German National Song." Mr. J. E. Goodson,* "from London," made his "fist [sic] appearance in America," and played two organ fugues by J. S. Bache (sic), one in "F sharp mi" and one in E major ("Mozart's favorite").

The latest performance here at a concert of the Boston Symphony Orchestra was on October 12, 1907.

The symphony was scored originally for one flute, two oboes, two bassoons, two horns, and strings. Mozart added later two clarinet parts. Köchel says that Mozart wrote a score for the oboes and clarinets on special pages, as the original parts for the oboes were necessarily changed by the addition of the clarinets. In connection with this a note by William F. Apthorp is of interest: "The first score has generally been used for performances of the symphony all over the world. The second, or *Nachschrift*, was for years in the posses-

*Mr. Goodson was appointed conductor of the Handel and Haydu Society on August 15, 1851. Mr. John S. Dwight described him in his History of the Handel and Haydu Society as an accomplished musician and organist, "a thinking man, too, with mind much occupied in philosohical and social questions. We have the impression that he stayed not longer than a year or two in Boston, and then sought his fortune in the West."

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sion of Johannes Brahms, who, for some reason or other, persistently refused to allow it to be published, or to go out of his hands. It is now published and will be used at this concert' (December 29, 1900).

The first movement, Allegro molto, in G minor, 4-4, begins immediately with the exposition of the first theme; the melody is sung by the first and second violins in octaves over a simple accompaniment in the other strings.† The theme is sixteen measures long and ends on the dominant. The orchestra concludes it in four measures, and the first eight measures of the theme are repeated by the strings with sustained harmonies in oboes and bassoons. There is a modulation to B-flat major. The subsidiary theme is of an energetic character. second theme is in B-flat major and of a plaintive nature. The first part is repeated. The free fantasia begins with the first theme, now in the remote key of F-sharp minor, and this theme now has various appearances. The development is long and elaborate. Especially noteworthy is the combination of the beginning of the first motive with the second half of the subsidiary theme, which is now played legato by the wood-wind; also the preparation for the repetition with the surprising entrance of the first theme; also the treatment of the first theme in imitation at the end.

The second movement is an Andante, E-flat major, 6-8, and it is also in the sonata form. Reimann is reminded by the mood of this movement of a sentence in a letter written by Mozart to his father in 1787, a year before the composition of the symphony: "As death, rightly considered, is the true purpose of our life, I have since a year or two made myself so thoroughly acquainted with this true and best friend of man that his picture no longer frightens me; it brings much that is reassuring and comforting." The chief theme is hardly a continuous melodic song. It begins in the violas with a rhythmic figure, which is imitated by the second violins, then by the first. The true melody lies somewhat hidden in the basses, and in the repetition of

^{*} By some means Mr. Theodore Thomas succeeded in procuring a copy of the Nachschrift, perhaps before it came into Brahms's possession. At all events, he has used it exhaustively at his concerts in this country for the last twenty or twenty-five years.—W. F. A.

country for the last twenty or twenty-five years.—W. F. A.

An anecdote is told of one of Liszt's concerts in Munich, in the days when he still appeared in public as a pianist. He had just played his own matchless transcription of Beethoven's Pastoral Symphony as only he could play it. It should be remembered that the Pastoral, though homely enough in its thematic material and generally simple in its development and working-out, is, as a piece of orchestration, one of Beethoven's most complicated scores; it thus presents quite peculiar difficulties to the janoforte transcriber, difficulties which Liszt has conquered in a way that can only be called marvellous. After Liszt had played it at the concert in question, Franz Lachner stepped up to him in the green room and said: "You are a perfect magician! Think of playing literally everything in the second movement and with only ten fingers! But I can tell you one thing even you can't play with all your magicianship." "What's that?" asked Liszt. "The first sixteen measures of Mozart's little G minor Symphony, simple as they are." Liszt hought a moment, and then said with a laugh: "I think you are right; I should need a third hand. I should need both my hands for the accompaniment alone, with that viola-figure in it!"—W. F. A.

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the first eight measures is sung elegiacally by the first violins. Some find reminiscences of passages in Tamino's "Picture" aria, "Ich fühl es," in "The Magic Flute," and in Ilia's aria, "Se il padre perdei," in "Idomeneo." The second theme is in B-flat major, and it consists chiefly of passage-work, in which "the little fluttering figure" of the accompaniment of the concluding period of the first theme assumes thematic importance. The free fantasia is short. Energetic modulations in chromatic ascension lead to a half-cadence, when the first rhythmic motive appears in the bassoons, accompanied by sighs of wood-wind instruments and figuration in the strings. This leads to the repetition.

The third movement, Menuetto: Allegro in G minor, 3-4, is stern and contrapuntal. The trio, in G major, is light and simple.

The Finale: Allegró assai, in G minor, 4-4, begins in an earnest, almost passionate mood, which is maintained to the entrance of a cantabile second theme in B-flat major, sung first by the strings, then by the wood-wind. In the repetition of this theme there is a characteristic and melancholy variation in the first violins. The free fantasia is an elaborate development of the first theme in imitative counterpoint. The third part is practically a repetition of the first, although the second theme is in G minor, not, as might be expected, in G major.

Commentators have pointed out the fact that the first seven notes of the scherzo theme in Beethoven's Fifth Symphony are identical with the corresponding notes of the first theme of this finale, save that the key is different; but the rhythm is so different that detection of any similarity is not easy for the ear.

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Beethoven	•	•		An	ndante from the Seventh Symphony
		In r	nemorian	і: Јона	IN CHIPMAN GRAY
Berlioz					Symphony No. 3, "Harold in Italy" Emile Férir
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d'Indy					. Fantasy for Oboe and Orchestra
Brahms					. "Academic Festival" Overture

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Allegro
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Allegretto molto moderato e comodo
Allegro

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BEETHOVEN . . Quartet in C-sharp minor, Op. 131

Adagio ma non troppo e molto expressivo — Allegro molto vivace $\frac{e}{3}$ — Allegro moderato. Andante ma non troppo e molto cantabile $\frac{2}{4}$ — Presto (alla breve) —

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PROGRAMME

Symphony in B minor, No. 6, "Pathétique" Tschaikowsky

I. Adagio; Allegro non troppo.

II. Allegro con grazia. III. Allegro molto vivace.

IV. Finale: Adagio lamentoso.

Selections from Act III., "The Mastersingers of Wagner

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Introduction—Dance of the Apprentices—

Entrance of the Mastersingers— Homage to Hans Sachs.

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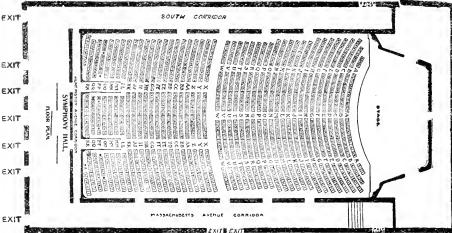
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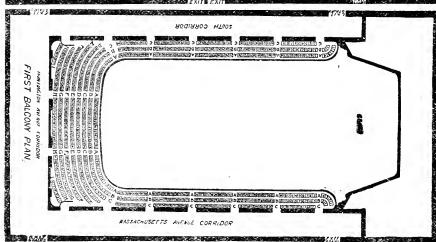
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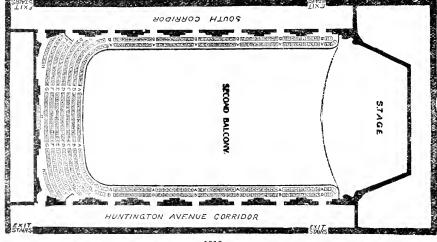
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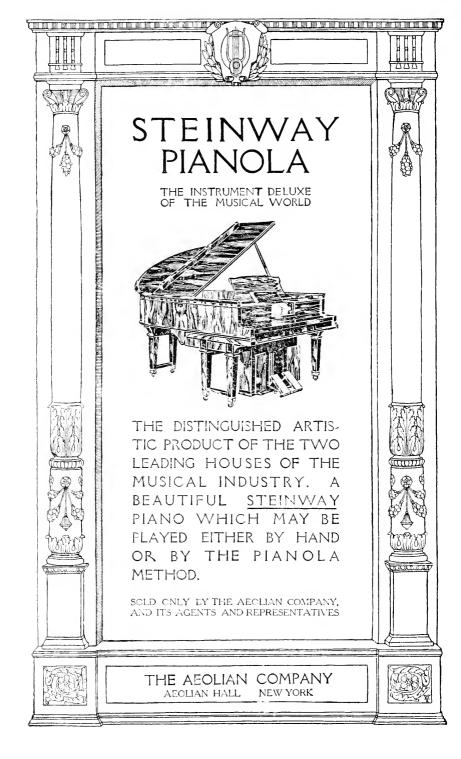
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Programme of the Seventeenth Rehearsal and Concert

WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE



FRIDAY AFTERNOON, MARCH 12 AT 2.30 O'CLOCK

SATURDAY EVENING, MARCH 13 AT 8.00 O'CLOCK

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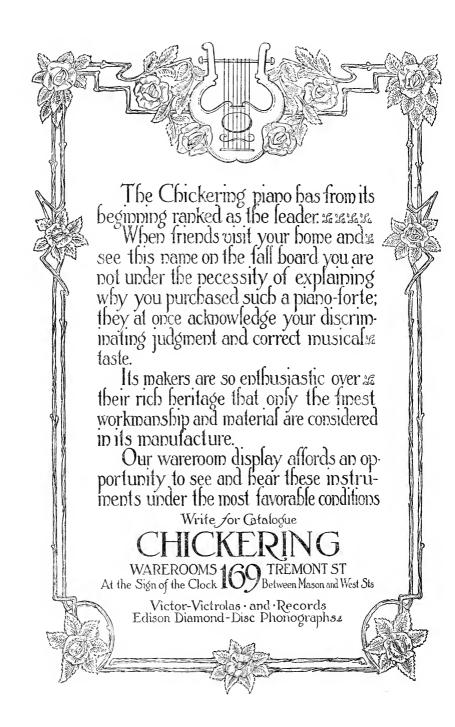
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Beethoven Andante from the Seventh Symphony In memoriam: JOHN CHIPMAN GRAY Berlioz "Harold in Italy," Symphony in Four Movements with Viola Solo, Op. 16 (Viola Solo by Mr. EMILE FÉRIR) I. Harold in the Mountains; Scenes of Melancholy, Happiness, and Joy. Adagio. Allegro. TT March of Pilgrims singing their Evening Hymn: Allegretto. III. Serenade of a Mountaineer of the Abruzzi to his Mistress: Allegro assai. Allegretto. IV. Orgy of Brigands; Recollections of the preceding scenes: Allegro frenetico. d'Indy Fantasia for Oboe and Orchestra on French Folk Tunes, Op. 31. First time with Orchestra in Boston (Mr. Georges Longy, Oboe) Brahms Academic Festival Overture, Op. 80

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(Born at Côte-Saint-André, December 11, 1803; died at Paris, March 9, 1869.)

This symphony was composed in 1834. It was performed for the first time at a concert given by Berlioz at the Paris Conservatory, November 23, 1834. Girard* conducted. The programme included, in addition to the symphony, the overture to "Waverley"; a trio with chorus and orchestra from "Benvenuto Cellini"; "La Captive" and "Jeune Pâtre breton," sung by Marie Cornélie Falcon, then the glory of the Opéra, who suddenly and tragically lost her voice before she was thirty, and died in 1897, fifty years after her enforced retirement; a fantasia by Liszt on two themes—"La Tempête" and "La Chanson de Brigands"—of "Lélio," played by the composer; and a violin solo by Ernst. Chrétien Urhan† played the solo viola in the symphony.

*Narcisse Girard (1797–1860) took the first violin prize at the Paris Conservatory in 1820. He was conductor of the Opéra buffa and of the Feydeau, of the Opéra-Comique, 1837–46; of the Opéra, 1846–60. In 1847 he was appointed professor of the violin at the Conservatory and conductor of the Société des Concerts, as successor of Habeneck. He wrote two one-act operas, "Les Deux Voleurs" (1841), "Le Conseil de Dix" (1842), and arranged for orchestra Beethoven's Sonate Pathétique as a symphony. He was a painstaking conductor without dash and without imagination. For curious and perhaps prejudiced information concerning him see "Mes Mémoires," by E. M. E. Deldevez (Le Puy, 1890).

†Chrétien Urhan was born at Montjoie, February 16, 1790. He died at Belleville, November 2, 1845. As a child, he played several instruments and composed. The Empress Josephine took him under her protection in 1805, and put him under the care of Lesueur. Admitted to the orchestra of the Opéra in 1876, he became one of the first violins in 1823, and afterwards the solo violinist. He was famous for his mastery of the viole d'amour, and Meyerbeer wrote for him the obbligato to Raoul's romance in the first act of "The Huguenots." Urhan also revived the use of the violon-alto. He was for years the most famous viola player in Europe. He composed chamber music, plano pieces, and songs, which were original in form to the verge

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Boschot says that the programme distributed in the hall included "The March to the Scaffold," which was repeated at the concert, and also an "Air by Bellini." I have followed the programme as announced in the *Gazette Musicale*.

D'Ortigue said in his review of the concert that Berlioz had used passages of his "Rob Roy" overture in the first movement of the new symphony.* For the resemblance of the exposition of the chief theme of the symphony and of the second theme to passages in the "Rob Roy" overture, see Julien Tiersot's "Berlioziana," published in *Le Ménestrel* (Paris) of August 6, 1905. (This article and one published in the same journal, August 20, 1905, contain many interesting details concerning the appearance of the autograph score, which shows the many changes made by Berlioz before he was satisfied with the sonorous effects of the "March of Pilgrims.") The second motive for English horn in the "Rob Roy" overture is the chief theme (for solo viola) in "Harold in Italy." Some have thought that this English horn theme (Larghetto espressivo assai, 3-4) refers to the courtship of Diana Vernon by Frank Osbaldistone.

"Childe Harold" was played again in Paris, December 14, 1834, with the overture to "Les Francs-Juges," "Sardanapale" (sung by Puig), "Le Pêcheur" (sung by Boulanger), and the overture to "Roi Lear." Chopin played the Andante of his Concerto in E minor. There was a third performance, December 28 of the same year, when Liszt played his transcription for the pianoforte of the "Bal" and the "Marche au Supplice" from the "Symphonie Fantastique." This performance brought in nearly 2,000 francs, for the friends of Berlioz came to his support. He was very poor. The first two concerts had not been successful pecuniarily, and the Théâtre Nautique, where his wife had been acting in "La Dernière Heure d'un Condamné," had closed its doors and she had not been able to collect the salary due her.

The orchestral score of "Harold en Italie" was published in 1849. The orchestral parts were published in December, 1847. Liszt made in

of eccentricity. He was not only a musician of extraordinary gifts and most fastidious taste; he was one of the most singular of men,—"a short man, almost bent double, if not absolutely humpbacked, and wrapt in a long light blue coat. His head reclined on his chest, he was apparently lost in deep thought, his eyes were invariably turned towards the ground" His complexion was ashen-gray, his nose was like that of Pascal. "A kind of fourteenth-century monk, pitchforked by accident into the Paris of the nineteenth century and into the Opéra." He was a rigorous Catholic; he fasted every day until six o'clock and never tasted flesh. Yet this ascetic, this mystic, worshipped darmatic music. "To give up listening to and playing 'Orpheus,' 'The Vestal,' 'William Tell,' 'The Huguenots,' etc., would have driven him to despair." He obtained a dispensation from the Archbishop of Paris, who could not refrain from smilling when Urhan asked his permission to play at the Opéra. To satisfy his conscience, Urhan always played with his back to the stage; he never looked at a singer or a dancer, at a piece of scenery or a costume. His dignity, honor, benevolence,—he gave away all he earned,—commanded respect and admiration. See "Sixty Years of Recollections," by Ernest Legouvé, Englished by A. D. Vandam, vol. il. 210, 216–223 (London, 1803). See also "Les Quatuors de l'Île Saint-Louis" in Champfleury's "Les Premiers Beaux Jours" (Paris, 1858), pp. 203–206. "L'Entr'acte" of December 8, 1834, characterized Urhan as "the Paganini of the viola, the Byron of the orchestra, the Salvator Rosa of the symphony."

^{*} The overture, "Rob Roy,"—"Intrata di Rob Roy MacGregor,"—was sketched at Nice and completed at Subiaco, 1831–32. It was performed at a Conservatory concert in Paris, April 14, 1833, but it was not published until 1900. It was performed for the first time in England at a Crystal Palace concert, February 24, 1900; for the first time in Germany at a concert of the Wagner Society of Berlin, April 6, 1900; and for the first time in the United States by the Chicago Orchestra at Chicago, November 3, 1900. The first performance in Boston was at a concert of the Boston Symphony Orchestra, January 22, 1910.

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1852 a transcription for pianoforte. (See the letter of Berlioz to Liszt, July 3 or 4, 1852, published in "Briefe hervorragender Zeitgenossen an Franz Liszt," edited by La Mara, vol. i. pp. 236–238. Leipsic, 1895.) The transcription was published in 1880. A transcription for four hands has been made by Balakireff.

Liszt wrote a study of the symphony in French for a French magazine. It was found "too eulogistic," and was not published, and the original manuscript was lost; but it was translated into German, published in the *Neue Zeitschrift für Musik* in 1855, and republished in the complete edition of Liszt's literary works. Wagner wrote to Liszt: "Your article on the 'Harold' Symphony was very beautiful; it has indeed warmed my heart." For another study of the symphony see "Berlioz, son génie," etc., by A. Montaux, in *Le Ménestrel* for 1890 (July 27 to September 7). Liszt's transcription of the "March of Pilgrims" was published in 1866.

The first performance in Germany was at Dresden, February 17, 1843, at a concert given by Berlioz in the Royal Court Theatre. R. J. Lipinsky played the viola solo.

The first performance of the symphony in the United States was at New York, May 9, 1863, under the direction of Theodore Thomas, with E. Mollenhauer, solo viola. The first performance in Boston was by Mr. Thomas's orchestra, October 28, 1874, when Ch. Baetens was the solo viola.

"Harold in Italy" has been played in Boston at concerts of the Boston Symphony Orchestra, February 19, 1884 (viola, Mr. Henry Heindl), February 13, 1886 (viola, Mr. Kneisel), December 8, 1888 (viola, Mr. Kneisel), February 6, 1892 (viola, Mr. Kneisel), November 2, 1895 (viola, Mr. Kneisel), February 4, 1899 (viola, Mr. Kneisel),



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* *

Berlioz tells the origin of "Harold in Italy" in his Memoirs. Unfortunately for the historian, but fortunately for the general reader, the Memoirs of Berlioz are as romantic as his music.

His story is as follows. The "Symphonie Fantastique" (first performed December 5, 1830, then revised and produced December 9, 1832) was played at his concert at the Paris Conservatory, December 22, 1833, with great success. "And then to crown my happiness, after the audience had gone out, a man with a long mane of hair, with piercing eyes, with a strange and haggard face, one possessed by genius, a colossus among giants, whom I had never seen* and whose appearance moved me profoundly, was alone and waiting for me in the hall, stopped me to press my hand, overwhelmed me with burning praise, which set fire to my heart and head: it was Paganini! . . . Some weeks after this vindicatory concert of which I have spoken, Paganini came to see me. 'I have a marvellous viola,' he said, 'an admirable Stradi-

• But, according to d'Ortigue, Paganini had said to Berlioz on December 9, 1832, that "he [Berlioz] continued the others,"—that is to say Beethoven and Weber,—and he had embraced him.—P. H.



varius, and I wish to play it in public. But I have no music ad hoc. Will you write a solo piece for the viola? You are the only one I can trust for such a work.' 'Yes, indeed,' I answered, 'your proposition flatters me more than I can tell, but, to make such a virtuoso as you shine in a piece of this nature, it is necessary to play the viola, and I do not play it. You are the only one, it seems to me, who can solve the problem.' 'No, no, I insist,' said Paganini, 'you will succeed; as for me, I am too sick at present to compose, I cannot think of it.'

"I tried then to please the illustrious virtuoso by writing a solo piece for the viola, but a solo combined with the orchestra in such a manner that it would not injure the expression of the orchestral mass, for I was sure that Paganini by his incomparable artistry would know how to make the viola always the dominating instrument."

Berlioz at first worked at a composition for viola and orchestra which should portray the last moments of Mary Stuart.

"His proposal seemed new to me, and I soon had developed in my head a very happy idea, and I was eager for the realization. The first movement was hardly completed, when Paganini wished to see it. He looked at the rests for the viola in the allegro and exclaimed: 'No, it is not that! there are too many rests for me; I must be playing all the time.' 'I told you so,' I answered; 'you want a viola concerto, and you are the only one who can write such a concerto for yourself.'

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Paganini did not answer; he seemed disappointed, and left me without speaking further about my orchestral sketch. Some days afterward, suffering already from the affection of the larynx which ultimately killed him,* he went to Nice, and returned to Paris only at the end of three years.

"Since I then saw that my plan of composition would not suit him, I set myself to work in another way, and without any anxiety concerning the means to make the solo viola conspicuous. My idea was to write for the orchestra a series of scenes in which the solo viola should figure as a more or less active personage of constantly preserved individuality; I wished to put the viola in the midst of poetic recollections left me by my wanderings in the Abruzzi, and make it a sort of melancholy dreamer, after the manner of Byron's Childe Harold. Hence the title, 'Harold en Italie.' As in the 'Symphonie Fantastique,' a chief theme (the first song of the viola) reappears throughout the work; but there is this difference: the theme of the 'Symphonie Fantastique,' the 'fixed idea,' interposes itself persistently as an episodic and passionate thought in the midst of scenes which are foreign to it and modifies them; while the song of Harold is added to other songs of the orchestra with which it is contrasted both in movement

• Paganini died at Nice, May 27, 1840; he heard "Harold in Italy" for the first time on November 25, 1838.—P. H.

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and character and without any interruption of the development.* In spite of the complexity of the harmonic fabric, it took me as little time to compose this symphony as I have spent generally in writing my other works; but it took me considerable time to revise it. I improvised the 'March of Pilgrims' in two hours, while dreaming one night by the fireside; but during ten years I kept introducing modifications of the detail, which, I believe, have much bettered it. As it was then, it obtained a complete success when it was performed for the first time at the Conservatory."

And what are the facts as collected and arranged by M. Adolphe Boschot in the second volume of his life of Berlioz ("Un Romantique sous Louis Philippe," Paris, 1908)?

La Gazette Musicale made this announcement on January 26, 1834: "Paganini, whose health is improving daily, has asked of M. Berlioz

* W. F. Apthorp's note may here be of interest: "The solo viola part in 'Harold en Italie' has been compared to the 'Fixed Idea' in the 'Fantastic' symphony. The comparison is not wholly without warrant, for there is an unmistakable similarity between the two ideas. Still there is a marked difference. The Fixed Idea (in the 'Fantastic' symphony) is a melody, a Leitmotive: it is the first theme of the first movement, and the theme of the trio of the second; it appears also episodically in all the other movements. Moreover, no matter where nor how it appears, whether as a functional theme or an episode, it is always the main business in hand; either it forms part of the development, or the development is interrupted and arrested to make way for it. The viola part in 'Harold en Italie' is something quite different. Save in the first movement—which was originally sketched out as part of an actual viola concerto—it holds itself quite aloof from the musical development; it plays no principal nor essential part at all. It may now and then play some dreamy accompanying phrases, but it, for the most part, plays reminiscences of melodies already heard in the course of the symphony; and its chief peculiarity is that, in bringing up these reminiscences, it has little or no effect upon the musical development of the movement in hand. The development generally goes on quite regardless of this Harold, who seems more like a meditative spectator than a participant in the action of the symphony.

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a new composition after the manner of the 'Fantastic Symphony.' . . . This work will be entitled: 'Les Derniers Instans de Marie Stuart,' a dramatic fantasie for orchestra, chorus and solo viola. Paganini will play the viola for the first time in public." This announcement was made in other journals friendly to Berlioz.

There was no contract. The statement was that Paganini had "demandée" not "commandée." There is not a trace of any order. Was there perhaps a verbal demand? But, if Paganini wished to play a viola solo, why did he not write his own composition? Why did he wish one from Berlioz, who had never written expressly for any stringed instrument, and played the guitar, not the violin, 'cello, double-bass?

Berlioz was busy as a music critic early in 1834, so busy that he had little time to compose. About February 20 Paganini left Paris on a concert tour. Did he see the sketch of the new work before he left? Mr. Boschot goes into minute details to prove that the statements made in the Memoirs about Paganini and the sketch are contradictory and undoubtedly imaginative, that is, false.

Toward the middle of March, 1834, Berlioz changed his mind about the form of the composition. He then proposed to himself four movements, and Byron's hero, or rather Berlioz himself, took the place of Mary Stuart. And Berlioz thought of his wanderings in Italy. He and his wife in April moved to a house on Montmartre, in a street then

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called Saint-Denis, now Mont-Cenis. The house still stands, No. 22, and a memorial tablet has been placed, I believe, on the "cottage." Here the two, who afterward quarrelled so bitterly, were happy. Berlioz in the spring could think himself again at Tivoli. His wife was to bear him a child. It was in this paradise on Montmartre that "Harold in Italy" was completed. Berlioz was still Byronic. His Harold was himself, a brother of the insurgents of 1830 against the bourgeoisie. "C'est le rêveur, le maudit, le fatal, le ténébreux dont la mode raffole; c'est le sosie sentimental de Berlioz." And Harold-Berlioz must have a voice,—always recognizable: hence the solo viola.

* *

Boschot gives a graphic description of the audience at the first performance:—

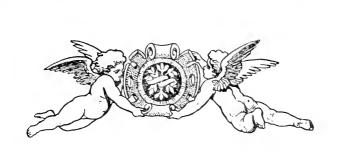
"A fashionable audience was all of a quiver in the little hall of the Conservatory. There was the Duc d'Orléans, the king's son. There was the decorative tragedian, the wife of the young master: he, the composer, slender, impeccably Parisian, in his tightly fitting frock coat, a little man, but proudly raising his reddish shock of hair and his pale face; his mouth disdainful and stubborn; his lively piercing eye, restlessly detecting some friendly Jeune France or an infamous bourgeois. And there, squat on his legs, with round and childlike face, a big babydoll stuffed with talent and even witty words, is Jules Janin. Observe the vehement southerner, d'Ortigue, and the counsellors of love Eugène Sue and Legouvé, and the librettists of 'Benvenuto Cellini'; if some comrade is not at the first performance, the first battle, he will come to the second; observe without any doubt the Bertins, their daughter,* ill-favored but glowing for the arts, and followed by her

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^{*}Louise Angélique Bertin (1805-77), daughter of the proprietor of the Journal des Débats, which Berlioz served as music critic, composed these operas: "Guy Mannering" (not performed), "Le loup garou (1827), "Esmeralda" (1836), chamber music, choruses, songs, etc. Berlioz was accused of helping her in "Esmeralda."



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librettist, Baron Victor Hugo; the obliging Counet, the Côtois of Paris, Rocher and the rest; the author of 'Volupté,' Sainte-Beuve, hairless, with a belly at thirty years, with the air of a sacristan, out of his element but crafty; Lamennais with his vellow face and the profile of a marten; journalists and chroniclers, a noisy crowd, colleagues of Berlioz on the Rénovateur, Europe littéraire, the Gazette Musicale, Figaro. Protée, or La Romance; Bohain; then the son of Fétis; Castil-Blaze. disarranger of masterpieces, followed by his son, a pal of his; the venerable chevalier Lesueur, preceded by his daughters, has his wife on his arm; the publishers Schlesinger and Renduel; Henri Heine with the face of a sick headache; Liszt the fascinator and the frail 'Chopinetto'; 'that big rascal of a Hiller'*; perhaps the solitary Vigny, also Gerard de Nerval, the mysterious one; and also, thundering and punning under his negro's head of hair, Alexandre Dumas, always devoted to Berlioz. In the group of musicians does any one speak of recent deaths, of Boieldieu, Choron? After a few weeks they were no doubt forgotten. The talk was rather about the lion of romantic music. reporter on the staff of Chérubin recites his review already written: 'The composer adds a jewel to his crown. One cannot conceive why such a vigorous talent finds no place on one of our grand opera stages.' As for Cherubini, director of the Conservatory, he was evidently not there; he felt no need of hearing this music as it should not be written. 'The illustrious old man,' protested by his absence against the loan of the august hall to this young man, too disturbing, too much in a hurry. In 'Harold,' the part of solo viola was extremely well played by the mystical Urhan. He devoted himself to it nobly, and authoritatively ennobled this thankless part. Surely Paganini, the infernal virtuoso would have incarnated with more Byronic fancy the 'personage' of

* Ferdinand Hiller who was the rival of Berlioz in courting Marie Moke. afterwards Mme. Camille Pleyel. See Berlioz's romance, "Euphonia, ou la ville musicale" ("Les Soirées de l'Orchestre").—P. H.



the unfortunate Harold. The 'March of Pilgrims' was redemanded. The second time Girard threw his orchestra into confusion, and cried: 'Last chord!' But already with the fanaticized audience the success was irresistible.''

Berlioz wrote to Liszt in July, 1852, apropos of the latter's transcription of "Harold in Italy" for the pianoforte: "You will have to make many changes in your manuscript on account of the changes which I made in the score after your work had been completed. movement especially contains a mass of modifications, which I fear cannot be translated into pianoforte language; it will be necessary to sacrifice much. I beg of you not to preserve the form of the tremolo apégé which you employ in the introduction, left hand; that produces on the pianoforte an effect contrary to that of the orchestra, and prevents the heavy but calm figure of the basses from being distinctly heard. . . . Do you not think that the part you give to the viola, a more important part than that in the score, changes the physiognomy of the work? The viola ought not to appear in the pianoforte arrangement otherwise than it does in the score. The pianoforte here represents the orchestra; the viola should remain apart and be confined to its sentimental ravings; everything else is foreign to it; it is present, but it does not mingle in the action."

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The symphony is dedicated to Humbert Ferrand, the faithful friend of Berlioz from the youth to the death of the latter. The autograph score with Berlioz's changes was given by Berlioz to Auguste Morel, director of the Marseilles Conservatory. Léon Morel, the nephew and universal legatee of Auguste, gave the score to Alexis Rostand, "in memory of the profound affection which united the master and the pupil," for Rostand was the pupil of Auguste Morel. The symphony is scored for two flutes (the first interchangeable with piccolo), two oboes (the first interchangeable with English horn), two clarinets, four bassoons, four horns, two trumpets, two cornets-à-pistons, one ophicleide, cymbals, two tambourines, kettledrums, harp, solo viola, and strings.

The first movement is entitled "Harold in the Mountains: scenes of melancholy, of happiness and joy." It begins with a long introduction, Adagio, in G minor and G major, 3-4, which opens with a ugato on a lamenting and chromatic subject in sixteenth notes, first given out pianissimo by the basses, then taken up in turn by first violins, violas, second violins, while a chromatic counter-subject is played against it by wood-wind instruments. There is development until the full orchestra strikes fortissimo the full chord of G minor. The harp plays arpeggios, and the modality is changed to G major. The solo viola, Harold, sings the song that typifies the melancholy hero. This melody is developed and afterwards repeated in canon. Allegro, in G major, 6-8, begins with free preluding, after which the solo viola announces the first theme, a restless melody, which is developed by viola and by orchestra. An abrupt change leads to a hint at the second theme in violas, 'cellos, and bassoons, but this theme enters in D major, and is announced by the solo viola. It is developed for a short time, and the first part of the movement is repeated.

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free fantasia merges into the coda, which is quickened in pace until the tempo becomes twice as fast as the beginning of the allegro.

Second movement, "March of Pilgrims, singing their Evening Hymn": Allegretto, in E major, 2-4. The chief motive is a simple march theme played by strings. The melody is now in the violins, now in the violas, and now in the basses. The development is constantly interrupted by a passage in repeated notes for wood-wind and second violins,—"the pilgrims muttering their evening prayer." The development is also represented by two bells, one in high B (flute, oboe, and harp), one in medium C (horns and harp). Some have found that the "prayer passage" is intended to represent the resonance of the C bell, but Berlioz was too shrewd an artist to give any panoramic explanation. This bell in C comes in on the last note of every phrase of the march melody, no matter what the final chord of the phrase may be; and, however a phrase may end, the next phrase almost always begins in E major. The Harold theme is introduced by the There is a relieving episode in C major, the pilgrims' chant "Canto religioso," a sort of a choral sung by wood-wind and muted strings against a contrapuntal march-bass, pizz. Harold's viola furnishes an arpeggio accompaniment. The march is resumed and dies away.

Third movement, "Serenade of a Mountaineer in the Abruzzi to his Mistress":* Allegro assai, C major, 6-8. This is a substitute for the traditional scherzo. It opens with a lively theme in dotted triplet rhythm for piccolo and oboe to an accompaniment in divided violas and long sustained notes in second oboe, clarinets, bassoons,—a reminder of the Italian *Pifferari*. The trio is based on a cantilena in C major for English horn and other wind instruments against an accompaniment of strings and harp. The solo viola (Harold) returns with the adagio theme, but the melody of the serenade is not interrupted. Harold's theme is re-enforced by violins and violas. There is a return of the short scherzo, which is followed by the reappearance of the serenade melody, now sung by solo viola, while the flute has the original viola melody.

* See chapter xxxviii. of Berlioz's Memoirs for a description of Berlioz directing in the Abruzzi the serenade given by Crispino, who "pretended to be a brigand," to his mistress.



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Fourth movement, "Orgy of Brigands, recollections of the preceding scenes."* It begins with an Allegro frenetico in G minor, 2-2, which is soon interrupted by excerpts from the preceding movements played by the solo viola. There are reminiscences of the introduction, of the pilgrims' march, of the screnade, of the theme of the first movement, and then again of the introduction. Harold is at last silent, and the brigands have their boisterous say. The brilliant first theme is followed by a theme of lamentation in the violins. It is probable that when Berlioz referred to "brazen throats belching forth blasphemies," in his account of a performance led by him at Brunswick, he referred to the thunderous conclusion theme. In the coda two solo violins and a solo 'cello "behind the stage" remind one for a moment of the pilgrims' march. Harold groans and sobs, and the orgy is resumed.

* *

From the description given by Berlioz of the performance at Brunswick, which has just been quoted in a foot-note, it will be seen that the commentators who find Harold in this finale "proceeding to his ruin," "a lost soul, as is shown by the distortion of his theme, and the punctuation of the frenzied scene by passages suggesting remorse and doom," are more imaginative than Berlioz, who dismisses his dreamy hero in terror from the orgy.

"Childe Harold" was begun by Byron in 1809. Cantos I. and II. were published in 1812. He wrote the third canto in 1816 and the fourth in 1817, and the publication was in 1818. There were translations of Byron's poems into French from 1819 to 1830, and the remarkable preface by Charles Nodier was written for an edition of 1822–25.

*Berlioz composed in 1830 a "Chanson de Brigands" to the text of Ferrand. This found its place in "Lélio," a lyric monodrama for orchestra, chorus, and unseen soloists, composed 1831-32, united with the "Symphonie Fantastique" to form "L'Épisode de la Vie d'un Artiste," and performed at Paris, December 9, 1832. This "Chanson de Brigands" was published about 1835 under the title "Scène de Brigands," arranged for the pianoforte by Ferdinand Hiller and dedicated to Mile. Henriette Smithson.

[†] In the letter addressed to Heine which forms a chapter of Berlioz's Memoirs. This was in 1843. The statement published lately that Joachim in 1853 was the first in Germany to play the solo viola in the symphony is incorrect. The viola player at Brunswick in 1843 (March 9) was Karl Friedrich Müller (1707–1873) one of the four sons of Ægidius Christoph Müller and the first violin of the elder Müller (1707–1873) one of the four sons of Ægidius Christoph Müller and the first violin of the elder Müller Quartet. Berlioz thus described the performance: "In the finale of 'Harold,' in this furious orgy in which the drunkenness of wine, blood, joy and rage all shout together, where the rhythm now seems to stumble, and now to run madly, where the mouths of brass seem to vomit forth curses and reply with blasphemies to entreating voices, where they laugh, drink, strike, bruise, kill, and ravish, where in a word they amuse themselves; in this scene of brigands the orchestra became a veritable pandemonium; there was something supernatural and frightful in the frenzy of its dash; everything sang, leaped, roared with diabolical order and unanimity, violins, basses, trombones, drums, and cymbals; while the solo alto, Harold, the dreamer, ledieng in fright, still sounded from afar some trembling notes of his evening hymn. Ah! what a feeling at the heart! What savage tremors in conducting this astonishing orchestra, where I thought I found my young lions of Paris more ardent than ever! ! You know nothing like it, the rest of you, poets; you have never been swept away by such hurricanes of life: I could have embraced the whole orchestra, but I could only cry out, in French it is true, but my accents surely made me understood: 'Sublime! I thank you, gendlemen, and I wonder at you: you are perfect brigands!'" The "March of Pilgrims" had been played earlier in the trip, at Stuttgart and Hechingen; and the symphony was also played previously at Dresden with Karl Joseph Lipinsky (1709–1867) as solo viola. Joachim did play at Brunswic

When did Berlioz first read Byron's poems? His overture to "Le Corsaire" was composed in Italy in 1831, but his allusions to Byron in his memoirs and letters are few. The two authors over whose works he pored were Virgil and Shakespeare.* We know that he was fond of Thomas Moore, and set music to some of his poems: his "Neuf Mélodies irlandaises" (composed in 1829 and published in 1830) were dedicated to Moore. The text of his "La dernière nuit de Sardanapale," with which he took the prix de Rome (1830), was by Gail. It described the last night of the voluptuous monarch, and closed at the moment when he called his most beautiful slaves and mounted with them the pyre. Was this poem based on Byron's tragedy?† Apparently not. When Berlioz wandered in the Abruzzi, his thoughts were of Virgil's men and women or he murmured lines of Shakespeare and Dante.

In a letter to Mme. Horace Vernet (1832) Berlioz speaks of his dreary life at Côte-Saint-André, and he contrasts the men and women he knew at Rome with those of his birthplace: "In spite of all my attempts to turn the conversation, they persist in talking to me about art, music, imaginative poetry, and God knows how they talk about them in the country! ideas so strange, judgments made to disconcert an artist and to freeze the blood in his veins, and worst of all with the most horrible coolness. You would say to hear them talk of Byron, Goethe, and Beethoven, that it was all about some tailor or cordwainer, whose talent rose a little above the ordinary level." And in a letter to Schumann (1837) Berlioz writes: "Dramatic poets are exposed in publishing their pieces to see them, in spite of themselves, performed more or less badly, before a public more or less incapable of understanding

† Byron's "Sardanapalus" was published in 1821. For a full description of Berlioz's remarkable cantata see Mr. Tiersot's articles, "Berlioziana," in Le Ménestrel of September 16, 23, 30, 1906.

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^{*} For an interesting study of Berlioz's literary tastes see "Berlioz Écrivain," by Professor Paul Morillot (Grenoble, 1903).

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them, cut, clipped, and hissed. Byron thus had a sad experience with his 'Marino Faliero.'" But allusions to Byron are rare in the writings of Berlioz, while allusions to Virgil and Shakespeare are frequent and enthusiastic.

* *

Berlioz wrote Ferrand (May 15 or 16, 1834): "I have finished the first three movements of my new symphony with solo viola; I am about to finish the finale. I think it will be a good work, and above all it will be curiously picturesque. I intend to dedicate it to one of my friends, you know him, M. Humbert Ferrand, if he will permit There is a 'March of Pilgrims chanting the evening prayer,' which I hope will be famous in December. I do not know when this enormous work will be engraved; in any case, see to it that you obtain the permission of M. Ferrand. When my first opera will be performed, all this will engrave itself." He wrote to Ferrand, August 31, 1834: "My symphony is completed. I think Paganini will find that the viola is not treated enough after the manner of a concerto; the work is a symphony on a new plan, not a piece written with the purpose of displaying brilliantly an individual talent, such as he has. I owe to him my undertaking the work." Again, November 30 of the same year: "My second concert has taken place, and your 'Harold' has been received as I hoped, in spite of a shaky performance. The 'March' was encored; and to-day it pretends to be the counterpart (religious and mild) of the 'March to the Scaffold.' Next Sunday at my third concert 'Harold' will reappear in all its force, I hope, and with the adornment of

*"Marino Faliero" was published by Murray on April 21, 1821. R. W. Elliston, manager of Drury Lane, had procured surreptitiously the sheets, and he produced the play on April 25, 1821. It was received coldly, and there were seven performances in all. For an account of the injunction brought by Murray see George Raymond's "Memoirs of Elliston." "The Doge of Venice," founded by William Bayle Bernard on Byron's play, was produced at Drury Lane on October 22 or November 2,—the reference books differ,—1867, with Samuel Phelps as the Doge. The production was a failure, and the loss was five thousand pounds or more.

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The story of the first performance is told by Berlioz in his Memoirs: "The first movement was the only one that was little applauded, and this was the fault of Girard, the conductor, who could never put enough dash into the coda, where the pace ought gradually to quicken to -double the speed. I suffered martyrdom in hearing it drag. The 'March of Pilgrims' was encored. At the repetition and toward the middle of the second part of the piece, when after a short interruption the chiming of convent bells is again heard, represented by two notes of the harp, doubled by flutes, oboes, and horns, the harpist made a mistake in count and was lost. Girard then, instead of setting him straight, as it has happened to me a dozen times in like instance (threefourths of the players make the same mistake at this place), shouted to the orchestra, 'The last chord!' and they all took it, leaping over the preceding fifty-odd measures. There was wholesale butchery, Fortunately the March had been well played the first time, and the audience was not mistaken concerning the cause of the disaster in the second. Nevertheless, since my defeat at the Théâtre Italien* I mistrusted my skill as a conductor to such an extent that for a long time I let Girard conduct my concerts. But at the fourth performance of 'Harold,' having seen him seriously deceived at the end of the

*This was a concert given for the benefit of Miss Smithson, November 24, 1833. See chapter xlv. of the Memoirs.

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Serenade, where, if one does not precisely double the pace of a part of the orchestra, the other part cannot play, for each whole measure of the one corresponds to a half measure of the other, and seeing that he could not put the requisite dash into the end of the first allegro, I resolved to be leader thereafter, and no longer to intrust any one with the communication of my intentions to the players. I have broken this resolve only once, and one will see what came of it.* After the first performance of this symphony a music journal in Paris published an article which overwhelmed me with invectives, and began in this witty fashion: 'Ha! ha!—haro! haro! Harold!' Moreover, the day after this article appeared, I received an anonymous letter, in which some one, after deluging me with still grosser insults, reproached me 'for not having the courage to blow out my brains.'"

* *

BYRON'S INFLUENCE IN FRANCE.

(From W. E. Henley's "Views and Reviews: Art.")

I think it may be said that the master forces of the Romantic revival in England, and, after England, the most of Europe, were Scott and Byron. They were the vulgarizers (as it were) of its most human and popular tendencies; and it is scarce possible to exaggerate the importance of the part they bore in its evolution. In their faults and in their virtues, each was representative of one or other of the two main tendencies of his time. With his passion for what is honorably immortal in the past, his immense and vivid instinct of the picturesque, his inexhaustible humanity, his magnificent moral health, his abounding and infallible sense of the eternal varieties of life, Scott was an incarnation of chivalrous and manly duty; while Byron, with his lofty yet engaging cynicism, his passionate regard for passion, his abnormal capacity for defiance, and that overbearing and triumphant

*Berlioz refers to Habeneck, who put down his bâton and took snuit at a critical moment, just before the attack of the "Tuba mirum" in the Requiem, December 5, 1837.

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individuality which made him one of the greatest elemental forces ever felt in literature,-Byron was the lovely and tremendous and transcending genius of revolt. Each in his way became an European influence, and between them they made Romanticism in France. The men of 1830, it is true, were neither deaf to the voices nor blind to the examples of certain among their own ancestors: Rousard, for instance, and the poets of the Pleiad, Rousseau and Saint-Simon, André Chénier and Bernardin de Saint-Pierre, Villon and Montaigne and Rabelais. But it is a principal characteristic of them that they were anxiously cosmopolitan. They quoted more languages than they They were on intimate terms with all the names in the æsthetic history of the world. They boxed the compass for inspiration, and drank it in at every point upon the card: from Goethe, Schiller, Hoffmann, Heine, Iffland, Beethoven. Weber in Germany; from Dante, Titian, Rossini, Piranesi, Gozzi, Benvenuto in Italy; from Constable, Turner, Maturin, Lawrence, Shakespeare, Thomas Moore in England; from Calderon, Gova, Cervantes, the poets of the "Romancero," in But all these were later in time than Byron and Scott, or were found less potent and less moving when they came. "Faust" of Goethe was not translated until 1823; the "Eroica" of Beethoven, whose work was long pronounced incomprehensible and impossible of execution, was only heard in 1828, the real "Freischütz" some thirteen years after;* while Macready's revelation of Shakespeare, till then (Voltaire and Ducis and the Abbé Prévost notwithstanding) not much except a monstrous and mysterious name, was contemporaneous with Habeneck's of Beethoven. Scott and Byron, on the other hand, had but to be known to be felt, and they were known almost at once. I have said that the effect of Romanticism was a revolution in the technique, the material, and the treatment of the several arts. I do not think I affirm too much in stating that, but for Scott and Byron, the revolution would have come later than it did. and would, as regards the last two, have taken a different course when it came.

. . . Nor may it be forgotten—in truth, it cannot be too constantly

^{*&}quot;Der Freischütz" was performed for the first time in Paris, with due consideration for Weber's music, at the Opéra, June 7, 1841. Castil-Blaze's impudeut and foolish version, "Robin des Bois," was produced at the Odéon, December 7, 1824.—P. H



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recalled—that Romanticism was above all an effect of youth. A characteristic of the movement—which has been called "an æsthetic barring-out"—was the extraordinary precocity of its heroes. "Dante et Virgile" and the "Radeau de la Méduse," the "Odes et ballades" and "Hernani," "Antony" and "Henri Trois et sa cour," "Rolla" and the "Nuits," the "Symphonie fantastique" and the "Comédie de la Mort," are master-stuff of their kind, and are all the work of men not thirty years old. Now Byron is pre-eminently a young man's poet; and upon the heroic boys of 1830—greedy of emotion, intolerant of restraint, contemptuous of reticence and sobriety, sick with hatred of the platitudes of the official convention, and prepared to welcome as a return to truth and nature inventions the most extravagant and imaginings the most fautastic and far-fetched—his effect was little short of maddening. He was fully translated as early as 1819-20; and the modern element in Romanticism—that absurd and curious combination of vulgarity and terror, cynicism and passion, truculence and indecency, extreme bad-heartedness and preposterous self-sacrifice —is mainly his work. You find him in Dumas's plays, in Musset's verse, in the music of Berlioz, the pictures of Delacroix, the novels of George Sand. He is the origin of "Antony" and "Rolla," of "Indiana" and the "Massacre de Scio," of Berlioz's "Lélio" and Frédérick's "Macaire"; as Scott is that of "Bragelonne" and the "Croisés à Constantinople," and Michelet's delightful history.

As regards these elements, then, Romanticism was largely an importation. As regards technique, the element of style, it was not. Of this the inspiration was native: the revolution was wrought from within. The men of 1830 were craftsmen born: they had the genius of their material. The faculty of words, sounds, colors, situations, was innate in them: their use of it is always original and sound, and it is very often of exemplary excellence. It is hard to forgive—it is impossible to overlook—the vanity, the intemperance, the mixture of underbred effrontery and sentimental affectation, by which a great deal of their achievement is spoiled. Such qualities are "most incident" to youth; and in a generation drunk with the divinity of Byron they



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were inevitable. Bad manners, however, are offensive at any age, and the convinced Romantique, as he was all too prone to make a virtue of loose morals, was all too apt to make a serious merit of unmannerliness. But good breeding and moral perfectness are not what one expects of the convinced *Romantique*: what we ask of him—what we get of him without asking-is craftsmanship, and craftsmanship of the rare, immortal type. Hugo has written a whole shelf of nonsense; but in verse, at least, his technical imagination was Shake-The moral tone of "Antony" is ridiculous; but it remains the most complete and masterly expression of some essentials of drama which the century has seen. The melodic expression of (say) "Harold en Italie" and the "Messe des Morts" may, or may not, be strained and thin: but, if only his orchestration be considered, the boast of their author, "J'ai pris la musique in instrumentale où Beethoven l'a laissée," is found to be neither impudent nor vain. In a sense, then, it is fitting enough that the year of "Hernani" [1830] should be accepted as a marking date in the story. If it have nothing else, assuredly "Hernani" has style; and the eternizing influence of style is such that, if all save their technical achievement were forgotten, the men of 1830 would still be remembered as great artists.

FANTASIA FOR ORCHESTRA AND SOLO OBOE ON FRENCH FOLK THEMES, Op. 31 PAUL MARIE THÉODORE VINCENT D'INDY (Born at Paris, March 27, 1851*; now living there.)

The "Fantaisie pour orchestre et hautbois principal sur les thèmes populaires français" was composed in 1888 and published in 1908. The orchestral portion of the work is scored for piccolo, two flutes, two clarinets, two bassoons, four horns, two trumpets, three trombones, a set of three kettledrums, triangle, and strings.

* The year 1852 is given by the composer. The catalogue of the Paris Conservatory gives 1851, and 1851 is also given by Mr. Adolphe Jullien, who says he verified the date by the register of d'Indy's birth. M. Louis Borgex in his lite of d'Indy (1913) also gives 1851.

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The Fantasia arranged for oboe and pianoforte was first played in Boston by Messrs. Longy and Gebhard at a Longy Club concert in Chickering Hall, January 5, 1903. Mr. Longy had played it in Paris with orchestra in a concert of M. d'Indy's works. Messrs. Longy and d'Indy played the version for oboe and pianoforte in Potter Hall, Boston, on December 11, 1905.

When the Fantasia was first played in Paris the folk themes were announced as those of the Cévennes.

Strings and flute, preluding, Lent, G minor, 3-4, hint at the theme. After a figure for oboe, there is like preluding for horn and strings. The first theme is announced by the oboe, as is the second, Gaiement et pas trop vite, G major, 3-8. A third theme is first given out by the viola.

D'Indy has always been a lover of nature. His family came originally from Berdieux, in Ardèche, a department formerly a portion of the province Languedoc. The mountains of the Cévennes are often naked, barren, forbidding. D'Indy has long been in the habit of spending his vacations in this picturesque country. He has also delighted in the Tyrol, the Engadine, the Black Forest. He has listened intently

*Albert Weiss, born at Pais on March 7, 1864, took the first prize for oboe playing at the Paris Conservatory in 1882, as a pupil of Gillet. There were seven competitors and the piece chosen was the second solo of Charles Colin. M. Pellegrin also took a first prize. For two seasons, 1806-97, 1807-08, Weiss was the second oboe of the Boston Symphony Orchestra. He and his colleagues, Léon Pourtau, first clarinet, and Léon Jacquet, first flute of the same orchestra, went down with La Bourgogne in July, 1898.

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to what Millet called "the cry of the earth." In a letter written from Vernoux in 1887 he said: "At this moment I see the snowy summits of the Alps, the nearer mountains, the plain of the Rhone, the pine woods that I know so well, and the green, rich harvest which has not yet been gathered. It is a true pleasure to be here after the labors and vexations of the winter. What they call at Paris 'the artistic world' seems afar off and a trifling thing. Here is true repose, here one feels at the true source of all art." His love of nature is seen in "Poème des Montagnes," suite for pianoforte (1881); "La Forêt Enchantée," symphonic ballad (1878); the Symphony for orchestra and pianoforte on a Mountain Air (1886); the symphonic pictures, "Jour d'été à la montagne"; Fantasia for oboe and orchestra on some folk-tunes (1888); "Tableaux de Voyage," pieces for pianoforte (1889). Chamber music by him suggests the austerity of mountain scenery.

A collection of folk-tunes collected by d'Indy in the Viverais and the Vercors, and arranged with a preface and notes by Julien Tiersot, was published at Paris in 1892.

ENTR'ACTE.

THE ABOLITION OF CONSONANCE.

(From the London Times, May 30, 1914.)

The latest phases in the art of musical composition have the appearance of being so subversive in their tendencies that it is extremely difficult to believe that they represent a real and vital development. In the past, what one may call the conservative point of view has suffered many a shock, but the result has always been that whatever was of a disturbing or even alarming nature has sooner or later shown its true character as a perfectly legitimate advance upon the existing state of affairs. But nothing like the latter-day experiments, such as Leo Ornstein's* "Impressions de Notre Dame" and "Préludes" (Schott, 3s. each), has been met with before. Of those who heard the composer

* Mr. Leo Ornstein, whose music excited discussion in London and elsewhere last year, gave a pianoforte recital in Boston on November 9, 1911, when he played his own "Paris Street Scene at Night" and Nocturne in the style of Scarlatti.—P. H.

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play them recently some wondered whether they could be written down. Now we have them before us, and though notation has been hard put to it, it has succeeded in conveying the wildest conglomerations of notes, the most extravagant suggestions of rhythm.

Since the days of Monteverdi, always famous in musical history for his daring use of the dominant seventh, composers have consistently opened out the range of expression in the direction of dissonance; but it has been reserved for the so-called "futurists" to seek to abolish entirely a system of harmony based upon the triad and its derivatives. Extraordinary and far-reaching as many of Strauss's harmonies may be, they follow tradition this far, they have a direct relationship to the common chord and to tonality; their technical aspect has its logical basis and an ancestry direct enough. The super-imposition of one tonality upon another may or may not prove to be helpful in the future, but such a practice at any rate does not ignore keys, in fact, depends for its effect upon their recognition.

In abolishing the triad, tonality and key must necessarily go too, and the point to be discussed here is how far a proceeding of the kind is artistically justifiable. The issue is so grave that for that reason alone one must seek to define æsthetic sensations on a physical basis. as the natural fact of the harmonic series, the overtones of a sounded note is beyond dispute, so must be their ready acceptance by the delicate mechanism of the ear and through that organ the emotional facul-The overtones cannot be ignored nor the effect they produce. The simple instance of the natural feeling of satisfaction aroused by the sounding of a major triad in its root position makes this quite clear. The variety in musical expression, its range in emotional appeal, can be physically justified by the sympathetic appreciation of the auditory sense, always working upon the assumption that the triad is the natural starting-point from which all dissonant effects are derived and which, by reason of their dissonance, have the power of affecting the emotions. That is to say, dissonance only exists in relation to consonance. abolish the latter is really to abolish the former, too.

While, of course, one is not prepared to say that it is impossible to produce music of value consisting entirely of dissonances, it is quite another thing to believe that art of this kind can lead definitely for-



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ward. One supposes that there will always be divergences into bypaths of some interest; and the question really is whether or not the present tendency is along the main path of musical development or simply a side-track leading out into an unexplored and unexplorable wilderness.

More or less the same issue is raised when the structural side of "futurist" music is examined; on the point of rhythm alone how is one going to obtain expression worth the name when the natural instincts are abruptly and completely thwarted? Man's perception of the difference between the regular vibrations which produce a musical note and the irregular which only result in noise is proof enough that he is a rhythmical animal; and the simple and natural demand for a counterpart to every statement, the swing back of the pendulum, not only makes rhythm a necessity but also form, which is but an extension of rhythm. No effects of rhythmic subtlety, of concealment of the pulsations or any other device, have any value other than in relation to this solid fact. Melody of course is concerned with the three factors of tonality, rhythm, and form. So much interest is being manifested in the work of the "futurists"—and rightly, too, for it is all extremely interesting—that there is some danger of our forgetting that music is, after all, primarily an emotional art, and when the intellectual faculties get absorbed in theoretical puzzles, in strange and new manifestations, there is the greater danger of sensation being mistaken for the genuine æsthetic appeal.

It would seem that the "futurist" composers will not prove their case so long as they make use, as Ornstein does, of instruments which are built to produce musical sounds—the conflict is too one-sided; with an orchestra of noise machines perhaps they might succeed in evolving an art which will satisfy their cerebral impulses to self-expression, and the result, by reason of its complete and entire divergence, might have some attraction for musical folk as well; at any rate, it could not offend the musical perceptions.

If, on the other hand, the connection between purely physical satisfaction and emotional stimulation be not accepted, then we are faced with a problem far greater than that which was solved by Sebastian Bach (as much as any one) when he wrote his "Forty-eight Preludes

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and Fugues" and established firmly the system of tuning known as equal temperament. Every one knows that our scale is but a compromise with nature, and that the fifths on the pianoforte are not exact. The difference is slight enough to be passable, although it gives to this instrument an unsatisfactory part to play when heard in combination either with the orchestra or in chamber music. Still the orchestra, the string quartet, and unaccompanied vocal music keep one alive to the perception of perfect intervals, and we are far from being blind to the contrast between consonance and dissonance. But to have to acquire an entirely iresh set of standards of discords such as the "futurist" would set up is a task which this generation, at any rate, can never hope to accomplish. One does not know where to begin. In time, perhaps, it might be possible to arrive at some definite conclusion as to certain dissonances being more penetrating than others; while a persistent course of training might eventually lead to so complete a derangement of the aural faculties that the natural demand for the satisfaction of the sounds of the fifth, third, or octave would cease altogether. This may or may not be worth while; it is at least interesting to speculate whether, should such a day ever come, all music as we know it would have to be "scrapped" as being no longer intelligible.

ACADEMIC FESTIVAL OVERTURE, Op. 80 JOHANNES BRAHMS
(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms wrote two overtures in 1880,—the "Academic" and the "Tragic." They come between the Symphony in D major and that in F major in the list of his orchestral works. The "Tragic" overture bears the later opus number, but it was written before the "Academic," —as Reimann says, "The satyr-play followed the tragedy." The "Academic" was first played at Breslau, January 4, 1881. The university of that town had given him the degree of Doctor of Philosophy (March 11, 1879),* and this overture was the expression of his thanks. The Rector and Senate and members of the Philosophical Faculty sat in

*"Q. D. B. V. Summis auspiciis Serenissimi ac potentissimi principis Guilelmi Imperatoris Auguste Germanici Regis Borussicae, etc., eiusque auctoritate regia Universitatis Litterarum Vratislavieusis Rectore Magnifico Ottone Spiegelberg Viro Illustrissimo Joanni Brahms Holsato artis musicae scierioris in Germania nunc principi ex decreto ordinis philosophorum promotor legitime constitutus Petrus Josephus Elvenich Ordinis Philosophorum h. a. Decanus philosophorue doctoris nomen iura et privilegia honoris causa contulit collataque publico hoc diplomate declaravit die XI mensis Martii A. MDCCCLXXIX. (L.S.)"



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the front seats at the performance, and the composer conducted his work, which may be described as a skilfully made pot-pourri or fantasia on students' songs. Brahms was not a university man, but he had known with Joachim the joyous life of students at Göttingen,—at the university made famous by Canning's poem:—

Whene'er with haggard eyes I view This dungeon that I'm rotting in. I think of those companions true Who studied with me at the U——niversity of Göttingen—niversity of Göttingen;

the university satirized so bitterly by Heine.

Brahms wrote to Bernhard Scholz that the title "Academic" did not please him. Scholz suggested that it was "cursedly academic and boresome," and suggested "Viadrina," for that was the poetical name of the Breslau University. Brahms spoke flippantly of this overture in the fall of 1880 to Max Kalbeck. He described it as a "very jolly potpourri on students' songs à la Suppé," and, when Kalbeck asked him ironically if he had used the "Foxsong," he answered contentedly, "Yes, indeed." Kalbeck was startled, and said he could not think of such academic homage to the "leathery Herr Rektor," whereupon Brahms duly replied, "That is also wholly unnecessary."

The first of the student songs to be introduced is Binzer's "Wir hatten gebauet ein stattliches Haus": "We had built a stately house, and trusted in God therein through bad weather, storm, and horror." The first measures are given out by the trumpets with a peculiarly stately effect. The melody of "Der Landesvater" is given to the second violins. And then for the first time is there any deliberate attempt to portray the jollity of university life. The "Fuchslied" \$\frac{1}{2}\$

†"Der Landesvater" is a student song of the eighteenth century. It was published about 1750.

‡"Was kommt dort" is a student song as old as the beginning of the eighteenth century.

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^{*&}quot;Wir hatten gebauet." The verses of A. Binzer, to an old tune, were sung for the first time at Jena, November 19, 1819, on the occasion of the dissolution of the Burschenshaft, the German students' association founded in 1815 for patriotic purposes.

(Freshman Song), "Was kommt dort von der Höh'," is introduced suddenly by two bassoons accompanied by 'celli and violas pizzicati. There are hearers undoubtedly who remember the singing of this song in Longfellow's "Hyperion"; how the Freshman entered the *Kneipe*, and was asked with ironical courtesy concerning the health of the leathery Herr Papa who reads in Cicero. Similar impertinent questions were asked concerning the "Frau Mama" and the "Mamsell Sœur"; and then the struggle of the Freshman with the first pipe of tobacco was described in song. "Gaudeamus igitur,"* the melody that is familiar to students of all lands, serves as the finale.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, bass drums, cymbals, triangle, strings.

The overture was played for the first time in Boston by Theodore Thomas's Orchestra, October 14, 1881. It has been played at concerts of the Boston Symphony Orchestra in Boston, November 18, 1882, January 21, 1888, March 9, 1889, November 4, 1893, October 16, 1897, December 23, 1898, February 9, 1901, October 19, 1902, December 5, 1903, December 24, 1910, October 14, 1911, January 4, 1913.

Bernhard Scholz was called to Breslau in 1871 to conduct the Orchestra Society concerts of that city. For some time previous a friend and admirer of Brahms, he now produced the latter's orchestral works as they appeared, with a few exceptions. Breslau also became acquainted with Brahms's chamber music, and in 1874 and in 1876 the

composer played his first pianoforte concerto there.

When the University of Breslau in 1880 offered Brahms the honorary degree of doctor, he composed, according to Miss Florence May, three "Academic" overtures, but the one that we know was the one chosen by Brahms for performance and preservation. The "Tragic" overture and the Second Symphony were also on the programme. "The newly-made Doctor of Philosophy was received with all the honor and enthusiasm befitting the occasion and his work." He gave a concert of chamber music at Breslau two days afterward, when he played Schumann's Fantasia, Op. 17, his two Rhapsodies, and the pianoforte part of his Horn Trio.

"In the Academic overture," says Miss May, "the sociable spirit reappears which had prompted the boy of fourteen to compose an A B C part-song for his seniors, the village schoolmasters in and around Winsen. Now the renowned master of forty-seven seeks to identify himself with the youthful spirits of the university with which he has become associated, by taking, for principal themes of his overture, student melodies loved by him from their association with the early Göttingen years of happy companionship with Joachim, with Grimm, with Meysenburg, and others."

Mr. Apthorp's analysis made for earlier performances of this overture at Symphony concerts in Boston is as follows: "It [the overture]

^{*}There are many singular legends concerning the origin of "Gaudeamus igitur," but there seems to be no authentic appearance of the song, as it is now known, before the beginning of the eighteenth century, when the song was popular at Jena and Leipsic.

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begins, without slow introduction, with the strongly marked first theme, which is given out by the strings, bassoons, horns, and instruments of percussion, and developed at a considerable length, the development being interrupted at one point by a quieter episode in the strings. A first subsidiary in the dominant, G major, leads to an episode on Friedrich Silcher's 'Wir hatten gebauet ein stattliches Haus,'* which is given out in C major by the brass instruments and wood-wind; the fine, stately effect of the high trumpets in this passage is peculiarly noteworthy. This episode is followed by some transitional passagework on a new theme in C major, leading to a reminiscence of the first theme. The second theme, which might be called a new and somewhat modified version of the first, now enters in C major, and is extendedly developed in the strings and wood-wind. A second subsidiary follows at first in E major, then in G major, and a very short conclusion-passage in triplets in the wood-wind brings the first part of the overture to a close.

"The long and elaborate free fantasia begins with an episode on the Fuchs-Lied, 'Was kommt da von der Höh'?' in the bassoons, clari-

nets, and full orchestra.

"The third part begins irregularly with the first subsidiary in the key of the subdominant, F minor, the regular return of the first theme at the beginning of the part being omitted. After this the third part is developed very much on the lines of the first, with a somewhat greater elaboration of the 'Wir hatten gebauet' episode (still in the tonic, C major), and some few other changes in detail. The coda runs wholly on 'Gaudeamus igitur,' which is given out fortissimo in C major by the full orchestra, with rushing contrapuntal figuration in the strings."

*Friedrich Silcher was born at Schnaith, in Würtemberg, on June 27, 1789, and died at Tübingen on August 26, 1860. He studied music under his father, and later under Auberlen, who was organist at Fellbach, near Stuttgart. He lived for a while at Schorndorf and Ludwigsburg, and then moved to Stuttgart, where he supported himself by teaching music. In 1817 he was appointed Music Director at the University of Tübingen, where he received the honorary degree of Doctor in 1852. He wrote many vocal works, and was especially noteworthy as one of the foremost promoters of the German Volkslied. His "Sammlung deutscher Volkslieder" is a classic. Among his best-known songs are the familiar "Loreley." ("Ich weiss nicht was soll es bedeuten"), "Aennchen von Tharau," "Zu Strassburg auf der Schanz," and "Wir hatten gebauet." This latter is a sort of students' hymn, sung in German universities very much in the same spirit that "Integer vitae" (Christian Gottlieb Fleming's "Lobet den Vater") is in ours. The words are:—

Wir batten gebauet Ein stattliches Haus, Darin auf Gott vertrauet Durch Wetter, Sturm, und Graus.

(We had built a stately house, and trusted in God therein through ill weather, storm, and horror.)-W. F. A.

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PROGRAMME

Borod in		•	Symphony	in B minor, No. 2
Beet kov en			Three Songs with Orchestra a. Wonne der Wehmut b. Freudvoll und leidv c. Die Himmel rühmen	oll
Reger .			Four Tone Poems for Orchest (First time in Boston)	ra (after Boecklin)
Brahms .	•	٠	Three Songs with Orchestra a. Immer leiser wird n b. Wir wandelten, wir c. Auf dem Kirchhofe	nein Schlummer
Weber .			Overture to the	e opera, "Oberon"

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	FRO	OLWINI					
1.	Sonata in G minor Tartini	111.	a. Romance, Op. 42 .	Bruch			
11.	a. Sarabauck)		b. Hungarian Dance, No. 7	Brahms-Joachim			
	Double from Sonata No. 2 in B minor Bach		c. Cavatina	Cui			
	Bourrée)		d. Mazourka	. Zarzycki			
	(for Violin alone)	IV.	a. Romance	Bron			
	b. Romance in F Beethoven		b. Havanaise	 Saint-Saëns 			
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PROGRAMME

(a) (b) (c) (d)	Heiss mich nicht red Auf dem Wasser zu Im Abendrot Gretchen am Spinnr Der Musensohn	singer	n (-	-	-	SC	CHUBERT
(e)	Der iviusensom	MISS	GERH	ARDT				
(a)	Sonata in G minor Grave. Allegro. Sarabande.	-	11.	-	-	-	-	HANDEL
(b)	Allegro. Prelude in C major		'Cello S HARF		-	-	-	BACH
(a)	The Bitterness of Lo	ove)	111.					RUMMEL
(b)	Ecstasy	ſ	-	-	•	-	-	RUMINEL
(c) (d)	O Sleep, Why Dost	Thou	Leave	Me	-	-	-	HANDEL CAREY
(u)	11 1 ustoruic	MISS	GERH	ARDT				CAILLI
(a)	Preislied	-	IV.	-	_	WAGN	IER	-BECKER
(b) (c)	Liebeslied (Liebesfreud)	•	-	-	-	-	K	REISLER
(0)		MISS	HARR	RISON				
(a) (b) (c) (d) (e)	Gesang Weyla's Ihr jungen Leute Nein junger Herr Die Zigeunerin Er ist's	-	v. -	-	•	-	-	WOLF
(-)		MISS	GERH	ARD T				
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II.	a. Auf flügeln des Gesanges) b. Der Mond	Mendelssohn
	c. Bei der Wiege	Iviendeissom
	d. Waldesgespräch e. Am ufer des Flusses	Jensen
	MADAME CULP	
III.	a. Barcarole, Op. 60 b. Polonaise in A-flat, Op. 53	Chopin
	Mr. GRAINGER	77 1 11 1
IV.	a. Pendant le bal	Tschaikowsky
	b. Mignonette	Weckerlin
	c. Faithful Johnnie	. Beethoven
	d. When I bring you coloured toys	John Alden Carpenter
	e. The Star	. James H. Rogers
V.		Maurice Ravel
٧.	b. "Shepherd's Hey" English Morris Dan	
	c. Irish Tune from County Derry .	. Percy Grainger
	d. March-Jig: "Maguire's Kick". Mr. GRAINGER	. Stanford-Grainger
VI.	a. Heimweh	T T T T T T T T T T T T T T T T T T T
	b. Du denkst mit einen Mädchen	Hugo Wolf
	c. Mausfallensprüchlein	
	d. Morgen	Strauss
	e. Heimliche Aufforäerung (· · · · · · · · · · · · · · · · · · · ·

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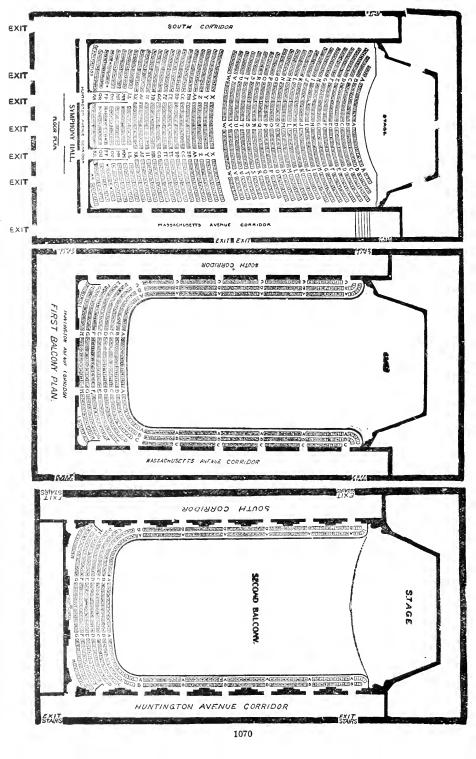
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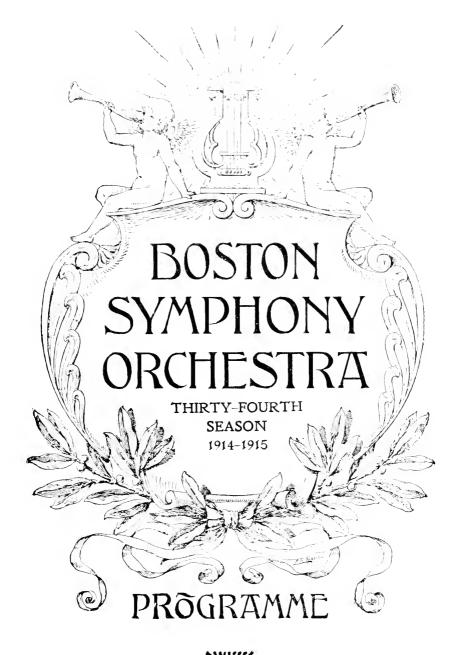
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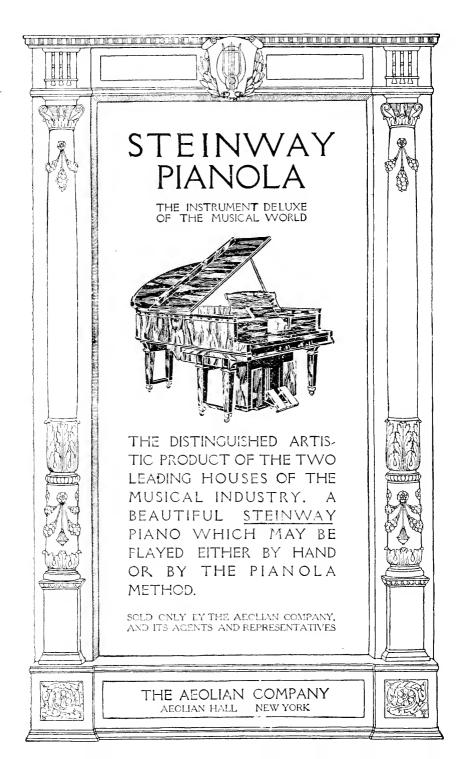
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Programme of the Eighteenth Rehearsal and Concert

WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE



FRIDAY AFTERNOON, MARCH 26 AT 2.30 O'CLOCK

SATURDAY EVENING, MARCH 27
AT 8.00 O'CLOCK

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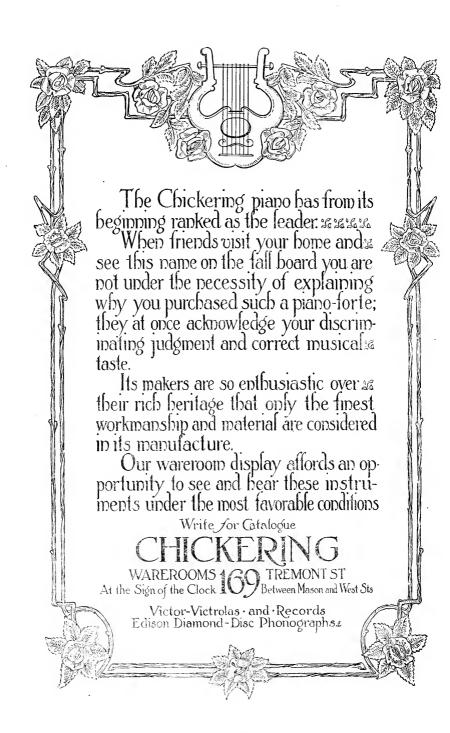
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Eighteenth Rehearsal and Concert

FRIDAY AFTERNOON, MARCH 26, at 2.30 o'clock SATURDAY EVENING, MARCH 27, at 8.00 o'clock

Programme

Borodin

Symphony No. 2, in B minor I. Allegro moderato. II. Molto vivo. III. Andante. IV. Allegro. Three Songs with Orchestra Beethoven a. Wonne der Wehmut, Op. 83, No. 1 b. Freudvoll und leidvoll, from the music to Goethe's "Egmont," Op. 84 c. Die Ehre Gottes in der Natur, Op. 48, No. 4 Four Tone Poems for Full Orchestra (after Boecklin), Op. 128 Reger First time in Boston The Hermit fiddling before the Statue of the Madonna. H. Sport of the Waves. III. The Island of the Dead. Bacchanale. IV. Brahms Three Songs with Orchestra a. Immer leiser wird mein Schlummer, Op. 105, No. 2 b. Wir wandelten, wir Zwei, Op. 96, No. 2 c. Auf dem Kirchofe, Op. 105, No. 4 Weber Overture to the Opera "Oberon"

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Symphony in B minor, No. 2, Op. 5 Alexander Borodin

(Born at Petrograd, November 12, 1834; died there February 27, 1887.)

Borodin's Symphony in B minor was written during the years 1871–77. The first performance was at Petrograd in the Hall of the Nobility, February 14, 1877, and Eduard Napraynik was the conductor. The first performance in Boston was at a concert of the Boston Symphony Orchestra, Dr. Muck conductor, December 14, 1912.

Borodin's first symphony, in E-flat major, was begun in 1862 and completed in 1867. It was performed for the first time at Petrograd, January 16, 1869, under the direction of Balakireff. Borodin then wrote a few songs, and worked on an opera with a libretto based on Mey's drama, "The Betrothed of the Tsar," but the subject finally displeased him, and he put the work aside, although it was far advanced. Then Stassoff furnished him with the scenario of a libretto founded on an epic and national poem, the story of Prince Igor. This poem told of the expedition of Russian princes against the Polovtski, a nomadie people of the same origin as that of the Turks, who had invaded the Russian Empire in the twelfth century. The conflict of Russian and Asiatic nationalities delighted Borodin. He began to write his libretto. He tried to live in the atmosphere of the bygone century. He read the poems and the songs that had come down from the people of that period; he collected folk-songs even from Central Asia; he introduced in the libretto comie characters in contrast to romantic situations; and he began to compose the music. At the end of a year he was profoundly discouraged. His friends said to him: "The time has gone by to write operas on historic or legendary subjects; to-day it



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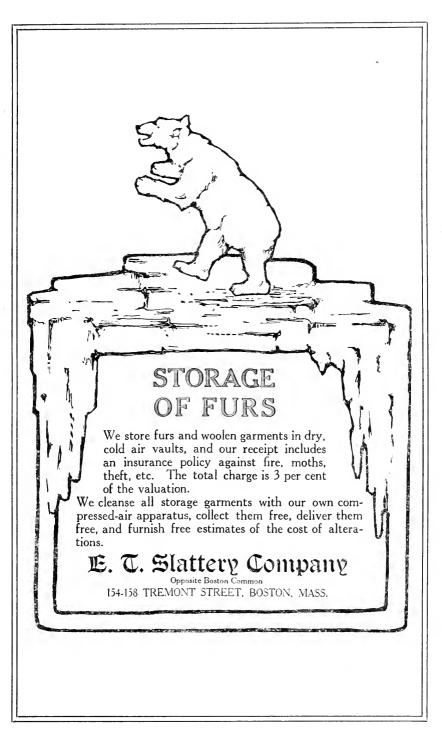
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is necessary to treat the modern drama." When any one deplored in his presence the loss of so much material, he replied that this material would go into a second symphony. He began work on this symphony, and the first movement was completed in the autumn of 1871. the director of the Russian opera wished to produce an operatic ballet, "Mlada." The subject was of an epoch before Christianity. fourth act was intrusted to Borodin: it included religious scenes. apparitions of the ghosts of old Slavonic princes, an inundation, and the destruction of a temple; and human interest was supplied by a love scene. Faithful to his theories, Borodin began to study the manners and the religion of this people. He composed feverishly, and did not leave his room for days at a time. Although the work was prepared by the composers,—Minkus was to write the ballet music, and Borodin, Cui, Moussorgsky, and Rimsky-Korsakoff the vocal music,—the scenery demanded such an expense that the production was postponed, and Borodin began work again on his second symphony and "Prince Igor." He worked under disadvantages: his wife, Catherine Sergeïewna Protopopowa (she died August 9, 1887), an excellent pianist, was an invalid, and his own health was wretched. In 1877 he wrote: "We old sinners, as always, are in the whirlwind of life—professional duty, science, art. We hurry on and do not reach the goal. flies like an express train. The beard grows gray, wrinkles make deeper hollows. We begin a hundred different things. Shall we ever finish any of them? I am always a poet in my soul, and I nourish the hope of leading my opera to the last measure, and yet I often mock at myself. I advance slowly, and there are great gaps in my work."*

Borodin in a letter (January 31, 1877) to his friend, Mme. Ludmilla Iwanowna Karmalina, to whom he told his hopes, disappointments, enthusiasms, wrote: "The Musical Society had determined to perform my second symphony at one of its concerts. I was in the country and did not know this fact. When I came back to Petrograd, I could not find the first movement and the finale. The score of these movements was lost; I had without doubt mislaid it. I hunted everywhere, but could not find it; yet the Society insisted, and there was hardly time to have the parts copied. What should I do? To crown all, I fell sick. I could not shuffle the thing off, and I was obliged to reorchestrate my symphony. Nailed to my bed by fever, I wrote the score in pencil. My copy was not ready in time, and my symphony will not be performed till the next concert. My two symphonies then will be performed in the same week. Never has a professor of the Academy of Medicine and Surgery been found in such

The second symphony was at first unsuccessful. Ivanoff wrote in the Nouveau Temps: "Hearing this music, you are reminded of the ancient Russian knights in all their awkwardness and also in all their greatness. There is heaviness even in the lyric and tender passages. These massive forms are at times tiresome; they crush the hearer." But Stassoff tells us that Borodin endeavored by this music to portray the knights. "Like Glinka, Borodin is an epic poet. He is not less national than Glinka, but the Oriental element plays with him the part it plays for Glinka, Dargomijsky, Balakireff, Moussorgsky, Rimsky-

*"Prince Igor," opera in a prologue and four acts, completed by Rimsky-Korsakoff and Glazounoff, was produced at Petrograd in November, 1890. The finale of "Mlada," orchestrated by Rimsky-Korsakoff, was published after Borodin's death. "Mlada," a fairy opera ballet in four acts, libretto by Guedeonoff, music by Rimsky-Korsakoff, was produced at Petrograd in November, 1892.



Korsakoff. He belongs to the composers of programme music. He can say with Glinka: 'For my limitless imagination I must have a precise and given text.' Of Borodin's two symphonies the second is the greater work, and it owes its force to the maturity of the composer's talent, but especially to the national character with which it is impregnated by the programme. The old heroic Russian form dominates it as it does 'Prince Igor.' Let me add that Borodin himself often told me that in the Adagio he wished to recall the songs of the Slav bayans (a kind of troubadours); in the first movement the gatherings of ancient Russian princes; and in the Finale, the banquets of the heroes to the sound of the guzla* and the bamboo flute in the midst of the rejoicing crowd. In a word, Borodin was haunted when he wrote this symphony by the picture of feudal Russia, and tried to paint it in this music.''

When the sympliony was performed at a concert of the Philharmonic Society, London, February 27, 1896, the *Telegraph* (London) published

this note:—

"It contains scarcely a theme that can on any ground reasonably be referred to classic sources. Every important melody is of an Eastern cast, and some of the subjects were derived, one might suppose, from the Middle Asia celebrated in his symphonic poem—an idea supported by frequent repetition of brief phrases in the manner long recognized as characteristic of Oriental art. But the most curious feature in the work is the presentation of such music strictly in symphonic form. The Russian composer does not use even legitimate oppor-

*The gusslee (gusli, gousli) was a musical instrument of the Russian people. It existed in three forms, that show in a measure the phases of its historical development: (1) the old Russian gusli, with a small, flat sounding-box, with a maple-wood cover, and strung with seven strings, an instrument not unlike those of neighboring folks,—the Finnish "kantele," the Esthonian "kannel," the Lithuanian "kankles," and the Lettic "kuakles"; (2) the gusli-psaltery of the fourteenth and fifteenth centuries, differing from the first named in these respects,—greater length and depth of the sounding-box, from eighteen to thirty-two strings, and it was trapeziorm; (3) the piano-like gusli of the eighteenth century based on the form and character of the clavichord of the time. See Faminzin's "Gusli, a Russian Folk Musical Instrument" (St. Petersburg, 1800). The gusli is not to be confounded with the Dalmatian gusla, an instrument with sounding-box, swelling back, and finger-board cut out of one piece of wood, with a skin covering the mouth of the box and pierced with a series of holes in a circle. A lock of horse-hairs composed the one string, which was regulated by a peg. This string had no fixed pitch; it was tuned to suit the voice of the singer, and accompanied it always in unison. The gusli was played with a horse-hair bow. The instrument was found on the wall of a tavern, as the guitar or Spanish pandero on the wall of a posada, or as the English cithern of the sixteenth and seventeenth centuries, commonly kept in barber shops for the use of the customers. The improved gusli was first played in Boston at concerts of the Russian Balalaka Orchestra at the Hollis Street Theatre, December 19, 1910—P. H.



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tunities of freedom. Having chosen his model, he respects it, and, so to speak, compels the 'fiery and untamed steed' of the Ukraine to figure in the limited circle of the haute école. The effect is curious and interesting, especially at moments when the composer seems to have difficulty in keeping his native impulses from getting the upper hand. Thus, the leading theme of the first Allegro, a phrase of eight notes, haunts nearly the whole of the movement, chiefly by simple repetition. A second subject * does appear at proper times, it is true, but comes in apologetically and departs speedily, hustled by the aggressive eight notes. Using a big orchestra, Borodin employs color with Eastern layishness, and exhausts his resources in tours de force of various kinds, seeking, perhaps, to counteract the effect of a certain thematic monotony. This may not be-certainly is not-what we recognize as highest art, but the work arrests attention for various reasons, especially as an indication of Russian musical tendencies along classic lines.'

The symphony is scored for piccolo, three flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, three kettledrums, bass drum, cymbals, triangle, tambourine, harp, and the usual strings.

It appears from the score that this symphony was edited by Rimsky-Korsakoff and Glazounoff.

I. Allegro, B minor, 2-2. The first movement opens with a vigorous theme given out by the strings in unison, while bassoons and

*Liszt told Borodin that a critic might reproach him for not having presented the second theme of the first movement amoroso or in some such manner, but that no one could pretend that the symphony was not well made in view of the basic elements.—ED.



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horns reinforce each alternate measure. This theme may be taken for the motto of the movement, and it is heard in every section of it. Another motive, animato assai, is given to the wood-wind. After the alternation of these two musical thoughts, the expressive second theme, poco meno mosso, 3-2 time, is introduced by the violoncellos, and afterward by the wood-wind. The vigorous first theme is soon heard again from the full orchestra. There is development. The time changes from 2-2 to 3-2, but the Motto dominates with a development of the first measure of the second subject. This material is worked at length. A pedal point, with persistent rhythm for the drum, leads to the recapitulation section, in which the themes undergo certain modifications. The coda, animato assai, is built on the Motto.

II. Scherzo, prestissimo, F major, 1-1 time. There are a few introductory measures with repeated notes for first and second horn. The chief theme is followed by a new thought (syncopated unison of

all the strings). This alternates with the first theme.

Trio: Allegretto, 6-4. A melody for the oboe is repeated by the clarinet, and triangle and harp come in on each alternate half of every measure. This material is developed. The first part of the movement

is repeated, and the coda ends pianissimo.

III. Andante, D-flat major, 4-4. There are introductory measures in which a clarinet is accompanied by the harp. A horn sings the song of the old troubadours. Poco animato. There is a tremolo for strings, and the opening melody, changed somewhat, is heard from wood-wind instruments and horns. Poco più animato, 3-4. A new thought is given to the strings with a chromatic progression in the bass. After the climax the opening theme returns (strings), and the

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movement ends with the little clarinet solo. Then comes, without a

pause, the

IV. Finale. Allegro, B major, 3-4. The movement is in sonata form. There is an introduction. The chief theme, forte, is given to the full orchestra. It is in 5-4. The second subject, less tumultuous, is given to clarinet, followed by flute and oboe. The chief theme is developed, lento, in the trombones and tuba, and in a more lively manner by strings and wood-wind. The second subject is developed, first by strings, then by full orchestra. The recapitulation section is preceded by the introductory material for the opening of the movement.

This symphony was played in Cincinnati in the seasons of 1898–99 and 1900–01. It was performed in Chicago on January 15, 16, 1909, and April 7, 8, 1911. It was played in Pittsburgh, February 1, 2, 1901.

* *

Alexander Porphyriewitch Borodin was something more than an amateur composer. On his father's side he came from the Imérétinsky princes, who formerly ruled one of the most beautiful ancient kingdoms of the Caucasus, boasted of their descent from King David, and claimed the right of adding the harp and the sling to their armorial bearings. While no one perhaps claims that the gift of music descended directly from the king of Israel to Borodin, it may be admitted that the composer's Oriental ancestry shaped in a large measure his musical feeling and expression. His father was sixty-two years old and his mother was twenty-five when he was born. The boy's health was delicate. At the age of twelve he was divided between love of science and love of music. As a child, he took part in four-hand performances

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of music by Haydn, Beethoven, and Mendelssohn, and he studied the violoncello and the flute. His first composition, a concerto for flute and pianoforte, was written in 1847, when he was thirteen years old; and his next piece, a trio for two violins and violoncello, on a theme from "Robert le Diable," was written directly in parts, and not in score. There were political troubles at the University of Petrograd at that epoch, and so his mother put him into the Academy of Medicine and Surgery, to which he was admitted in 1850. Borodin studied zealously, and passed brilliant examinations. He pursued with special interest chemistry under the direction of Professor Zinine. All this time he cultivated music with eagerness, and often, as a young man, would play the 'cello from seven o'clock at night till seven o'clock in the morning. He was a great admirer of German music, and, according to his own expression, was thoroughly saturated with Mendelssohnism. His friends were German students, because he followed the wish of his mother, who feared the morals of his Russian colleagues; nevertheless, the influence of national music had already made itself felt in his soul, and he espoused the cause of the critic Seroff, when the latter defended Glinka against all the German composers. wrote romances, but he kept them to himself; for he realized full well that professional musicians are suspicious of amateur music, and, furthermore, he feared that his professor in chemistry would regard him as frivolous. While he was at the academy, he wrote a three-voice fugue, such as are made in Germany, and also a scherzo in B minor for the pianoforte, which is distinctly Russian in character. In 1856 Borodin was admitted as physician of the Second Hospital of the Territorial Army. Offended by the cruelty shown the serfs by some of

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their officers, he turned gladly again toward music, and in that year he met Moussorgsky, who, at the age of seventeen, was an army officer. a dashing young blade, with aristocratic feet and hands, pleasingly combed hair, correct nails, fond of quoting French and playing selections from Italian operas. When he next saw him, in 1859, Moussorgsky had quitted the military service for the sake of making music his profession. At that time Schumann was unknown to Borodin. Moussorgsky talked to him with enthusiasm about Schumann's symphonies, played pieces of the same composer to him, and awakened in him the desire to write music of his own,—music that should be personal and at the same time national. In 1862 Borodin became acquainted with Balakireff, the father, counsellor, friend of the neo-Russian School. Balakireff, although he was two years younger, became the real and sole teacher of Borodin. He taught him harmony according to the method of Rimsky-Korsakoff, and he explained to him musical form, and the technical construction of various German works. Up to this time Borodin had considered himself as an amateur, but in 1862 he began to compose with fervor a symphony and to take music seriously.

In 1858 Borodin travelled to complete his scientific studies. He was gone three years, and spent the greater part of the time at Heidelberg in laboratory work. He visited Italy, and he was for a very short time at Paris. During this period he wrote a sextet in D major for strings without double-bass, in Mendelssohnian style, for the purpose, as he said, of pleasing the Germans. This was played at Heidelberg in 1860. He returned to Petrograd in 1862, and was named assistant teacher of chemistry at the Academy, where he had studied.

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Nor did he cease to teach up to the day of his death.* He instructed chiefly in organic chemistry, and he had charge of the laboratory. He made many experiments, and wrote many articles on chemistry. These articles were published in the magazines of Russia and other countries. Among the most celebrated of his pamphlets are "Recherches sur le fluorure de benzol" (1862) and a work on "Solidification des aldèhydes." During his latter years he was especially interested in experiments for physiological and medical use, on the transformation of nitrogen bodies; and he invented a nitrometer for the volumetric determination of nitrogen in organic compounds. He was named professor of chemistry in the Academy of Forestry in 1863. He was one of the most ardent advocates of the admission of women to higher education, and one of the three founders of a medical school for women in Petrograd. A silver crown on his coffin bore this inscription: "To the founder, the protector, and the defender of the School of Medicine for Women; to the guide and the friend of the student: the female graduates from 1872 to 1887."

The first measures of the Steppe-Sketch are reproduced, with other themes from his works, on mosaic with gold background behind his bust in bronze, which is in the convent of Alexander Newski on a bank

of the Neva.

* *

When Borodin visited Belgium in 1885–86, he wished that his first symphony should be played, "that the public might not be frightened," although the Countess de Mercy-Argenteau† and others preferred the second as being far more original. He wrote: "I am agreeably surprised that you prefer my second symphony to the first. This is rare. Ordinarily in Europe they prefer the first which is more interesting

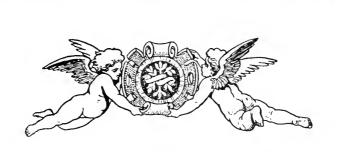
*On February 26, 1887, Borodin wrote to his wife, then in Moscow, that the next day he should go to a party. There would be music, and there would be a masked ball. He went in national costume, with red shirt and high boots. While he was talking, he fell without a cry and died without suffering as the result of aneurism.

† She was a zealous propagandist in the Netherlands of the New Russian School. Her husband, chamberlain of Napoleon III., died in 1888, and she then left Belgium, her native land, and moved to Petrograd, where she died in 1860. See the entertaining gossip about this once famous beauty in "Les Femmes du Second Empire" by Frédéric Lolide, pp. 347-351 (Paris, 1966). Borodin wrote to his wife: "She is an uncommonly gifted woman, charming in every respect, very remarkable by reason of her aptitudes and various talents. If she were not nearly 50 years old, one would necessarily fall in love with her."

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as regards workmanship, counterpoint and all those machinations that pass for 'le genre sérieux.'" Yet the German colony at Antwerp did everything in its power to prevent the performance of the second symphony, which was finally produced there on October 1, 1885. It was produced later at Liége and Brussels. At the latter place the concert was on Saturday, "chiefly to oblige the English, because they cannot listen to profane music on Sunday." The success was so great that it was performed at the next concert.

Borodin visited Liszt at Weimar in July, 1877. His letters to his wife, published in Alfred Habet's "Alexandre Borodine" (Paris, 1893, pp. 97-137), are most interesting. Apropos of the first symphony, Liszt said, after the composer had apologized for excessive modulation and other faults arising from inexperience: "God preserve you from touching it, changing it. . . . Do not hearken to those who wish to restrain you; I beg you to believe me; you are in the true path. Your artistic instinct is such that you should not be afraid of being original. Remember the same advice was given in their time to Beethoven, Mozart, and others. If they had followed it, they would never have become masters. . . . You know Germany, and that much music is written here. I am drowned in an ocean of music, but good Lord, how superficial and insipid it all is. In Russia, on the contrary, there is a vivifying current." Liszt asked him where he acquired his great musical technic. "Where have you studied? Certainly not in Germany?" Borodin told him he had not been a conservatory pupil. Liszt began to laugh. "You have been lucky, dear master; work, always work, and then work. If your compositions are not performed or published, if they have no success, believe me, they will make for themselves an honorable path. Your talent is original; listen to no one and work in your own way. I am not complimenting you. I am so old that it does not become to say anything I do not really think. That is why I am not liked here. But how can I say that any one writes good music when I find it dull, without inspiration, lifeless?"

At Jena, in July, Borodin met a swarm of professors who showed him marked attention as a chemist and a man. He heard Haeckel read a paper on Polypes and Medusas. He attended a *Kneipe*. "And

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what professors I have seen at this reunion! There were some worthy to figure in a museum or an exposition: one of them especially, ninetyone years old, drinking beer, making speeches, and proposing toasts." Stopping again at Weimar, he found that his second symphony had arrived, and Liszt and the Baroness von Meyendorff had read it, and the former pronounced it "superb." He played the Finale to Borodin with diabolical dash, and then told him not to change anything. "The critics may reproach you for not having presented the second theme of the first movement amoroso or something like that, but they cannot pretend in any event that the symphony is badly constructed, given the elements that serve as a foundation." And again he advised Borodon not to listen to others. "You are always clear, ingenious, and absolutely original. Remember that Beethoven would not have been what he was, if he had listened to everybody. Always keep in mind Lafontaine's fable: 'Le meunier, son fils et l'âne.' This symphony is perfectly logical. However one may say there is nothing new under the sun, this is wholly new," and pointing out various passages, he said: "You will not find this in any one's work. Yesterday a German came to me, bringing his third symphony. I said to him, showing him yours: 'We Germans are very far from that.'"

The works of Borodin are as follows:—

Op. 1, Symphony No. 1, in E-flat (1862-67). Op. 2, Four melodies: "La princesse endormie" (1867), "Mon chant est amer," "Dissonance," "La mer" (1870). Op. 3, Four melodies: "Chanson de la forêt sombre," "Fleurs d'amour," "La reine des mers," "Le jardin enchanté." Op.

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The Symphony in E-flat was produced in Boston at a Symphony concert, January 4, 1890, and it was played again April 7, 1900. "Dans les steppes de l'Asie centrale" was produced in Boston at a Symphony concert, February 27, 1892, and was played at the concerts of November 30, 1895, and April 18, 1903. The Quartet No. 1 was played in Boston at a Kneisel concert, November 19, 1899; the Quartet No. 2, at Kneisel concerts, January 21, 1895, April 11, 1898, December 2, 1901.

The March and Dances from "Prince Igor" were played at a Boston Opera House concert, December 1, 1912; the Dances were played there again December 22, 1912. André Caplet conducted the performances.

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^{*} There were 24 variations and 24 little pieces for piano on the favorite theme of the "Roteletten Polka," dedicated to little pianists capable of playing the theme with a finger of each hand. Borodin wrote the Polka, Funeral March, and Requiem. Cui, Liadoff, and Rimsky-Korsakoff wrote the other pages.

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Miss Elena Gerhardt was born in Leipsic on November 11, 1883. At the age of sixteen she began to study singing with Mrs. Marie Hedmont. She was her pupil for four years. When she was twenty years old she made her first public appearance in Leipsic. Since then she has given Lieder concerts in leading European cities and sung a few times in opera. She made her first appearance in the United States at New York, January 9, 1912.

She gave recitals in Boston on January 12, 1912 (songs by Franz Schubert, Brahms, Strauss, Wolf); January 18, 1912 (songs by Schumann, Brahms, Liszt, Wolf, Strauss); February 23, 1912 (songs by Franz, Tschaikowsky, Grieg, Weingartner, Goldmark, Rubinstein).

At concerts of the Boston Symphony Orchestra in Boston she has sung: February 17, 1912, the scena "Die Kraft Versagt" from Goetz's opera "Der Widerspenstigen Zähmung," and three songs by Hugo Wolf with orchestra—"Der Freund," "Verborgenheit," "Er ist's"; January 4, 1913, Marcello, recitative, "Il mio bel foco," and aria, "Quella fiamma"; Gluck, aria of Paride from "Paride ed Elena," Act i., No. 3, "O, del mio dolce ardor"; and three songs of Richard Strauss—'Morgen," "Wiegenlied," and "Cäcilie," with orchestra.

At a concert in aid of the Pension Fund of the Boston Symphony Orchestra, March 3, 1912, she sang songs of Wagner, "Stehe still," "Träume," "Schmerzen," with orchestra, and these songs of Schumann with pianoforte—"Provencalisches Lied," "Mondnacht," "Die Sol-

datenbraut," "Ich grolle nicht," "Frühlingsnacht."

She gave a concert in Symphony Hall with Miss Vera Barstow, violinist, and Erich Wolff, pianist, on January 19, 1913: Schubert, "Der Wanderer an den Mond," "Das Fischermädchen," "Vor meine Wiege"; Schumann, "Der Sandmann," "Wer machte dich so krank," "Alte Laute," "In's Freie"; Brahms, "O Nachtigall, dein süsser Schall," "Ständchen," "An eine Aeolsharfe," "Blinde Kuh," "Sapphische Ode," "O liebliche Wangen"; H. Wolf, "Gesang Weyla's," "Bescheidene Liebe," "Die Zigeunerin"; Strauss, "Meinem Kinde," "Ständchen," "Cäcilie."

On March 14, 1915, she gave a concert in Symphony Hall with Miss Beatrice Harrison, violoncellist; Richard Epstein, accompanist: Schubert, "Heiss mich nicht reden," "Auf dem wasser zu singen," "Im Abendroth," "Gretchen am Spinnrad," "Der Musensohn"; Rummel, "The Bitterness of Love," "Ecstasy"; Handel, "O Sleep, why dost thou leave me?"; Carey, "A Pastorale"; H. Wolf, "Weyla's Gesang," "Ihr jungen Leute," "Nein, junger Herr," "Die Zigeunerin," "Er ist's."



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Ludwig von Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

The accompaniment of the first and the third of these songs was orchestrated by Arthur Nikisch.

"WONNE DER WEHMUT."

Trocknet nicht, trocknet nicht, Thränen der ewigen Liebe! Ach, nur dem halb getrockneten Auge Wie öde, wie todt die Welt ihm erscheint! Trocknet nicht, trocknet nicht, Thränen unglücklicher Liebe!

"THE BLISS OF GRIEF."

O wherefore shouldst thou try
The tears of love to dry?
Nay, let them flow!
For didst thou only know
How barren and how dead
Seems everything below,
To those who have not tears enough to shed,
Thou'dst rather bid them weep and seek their comfort so.

W. E. Aytoun.

This poem of Goethe's was published in 1787. The date of composition is unknown.

Beethoven composed the music in 1810. It is the first of three songs for voice and pianoforte, poems by Goethe. The songs, dedicated to the Princess von Kinsky, were published in October, 1811.

E major, Andante espressivo, 2-4.

This song was sung in Boston at a concert of the Boston Symphony Orchestra, December 17, 1881, by Mrs. Georg Henschel. Georg Henschel played the pianoforte accompaniment.

* *

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Joyful and woful and wistful in fine, Hopeful and fearful forever to pine, Wildly exultant, despairingly prone, Blest is the heart of a lover alone.

Andante con moto, A major, 2-4.

The accompaniment is scored for flute, two oboes, two clarinets, two bassoons, two horns, and the usual strings.

Clärchen's songs, "Freudvoll und leidvoll" and "Die Trommal gerühret," were first sung by Antonie Adamberger, who took the part of Clärchen when Beethoven's music to Goethe's "Egmont" was performed for the first time with the tragedy at the Hoffburg Theatre, Vienna, May 24, 1810.

The two songs have been sung in Boston at concerts of the Boston Symphony Orchestra, by Mrs. Georg Henschel on March 17, 1883; Miss Emma Juch on December 12, 1885; Mme. Julia Culp on April 12,

When Hartl took the management of the two Vienna Court Theatres, January 1, 1808, he produced plays by Schiller. He finally determined to produce plays by Goethe and Schiller with music. He chose the former's "Egmont," the latter's "Tell." Beethoven and Gyrowetz were asked to write the music. Beethoven was anxious to compose the music for "Tell," but, as Czerny tells the story, there were intrigues, and as "Egmont" was thought to be less suggestive to a composer the music for that play was assigned to Beethoven. Gyrowetz's music to "Tell" was performed June 14, 1810. It was described by a correspondent of a Leipsic journal of music as "characteristic and written with intelligence." No allusion was made at the time anywhere to Beethoven's music for "Egmont."

The first performance of the overture in Boston was at a concert of the Boston Academy of Music, November 16, 1844. All the music of "Egmont" was performed at the fourth and last Philharmonic concert, Mr. Zerrahn conductor, on March 26, 1859. This concert

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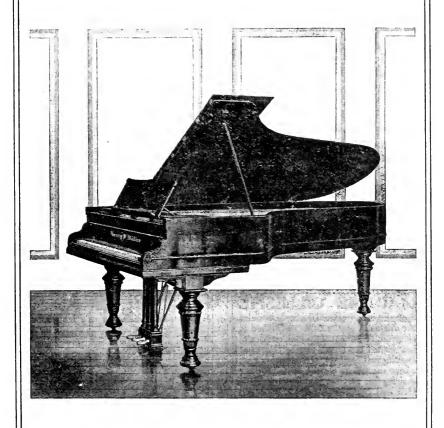
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was in commemoration of the thirty-second anniversary of Beethoven's death. The programme included the "Egmont" music and the Ninth Symphony. The announcement was made that Mrs. Barrows had been engaged, "who, in order to more clearly explain the composer's meaning, will read those portions of the drama which the music especially illustrates." John S. Dwight did not approve her reading, which he characterized in his *Journal of Music* as "coarse, inflated, over-loud, and after all not clear." Mrs. Harwood sang Clärchen's solos. The programme stated: "The grand orchestra, perfectly complete in all its details, will consist of fifty of the best Boston musicians."

All the music to "Egmont" was performed at a testimonial concert to Mr. Carl Zerrahn, April 30, 1872, when Professor Evans read the poem in place of Charlotte Cushman, who was prevented by sickness.

This music was performed at a Symphony concert, December 12, 1885, when the poem was read by Mr. Howard Malcolm Ticknor.

In 1809, Beethoven wrote to Breitkopf and Härtel: "Goethe and Schiller are my favorite poets, as also Ossian and Homer, the latter of whom, unfortunately, I can read only in translation." In 1811 he wrote Bettina von Brentano: "When you write to Goethe about me, select all words which will express to him my inmost reverence and admiration. I am just on the point of writing to him about 'Egmont,' to which I have written the music, and indeed purely out of love for his poems which cause me happiness. Who can be sufficiently thankful for a great poet, the richest jewel of a nation?"

*

DIE EHRE GOTTES IN DER NATUR.

Die Himmel rühmen des Ewigen Ehre, Ihr Schall pflanzt seinem Namen fort. Ihn rühmt der Erdkreis, ihn preisen die Meere; Vernimm, O Mensch, ihr göttlich Wort! Wer trägt der Himmel unzählbare Sterne? Wer führt die Sonn' aus ihrem Zelt? Sie kömmt und leuchtet und lacht uns von ferne, Und läuft den Weg, gleich als ein Held.

The heavens praise the Eternal Glory; their sound proclaims His name. The terrestrial globe extolls him, the seas exalt him. Harken, O man, to His divine

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word! Who bears the countless stars of heaven? Who leads the sun from its tabernacle? He comes forth, gives light, and smiles on us from afar, and goes his heroic way.

Majestätisch und Erhaben (In a majestic and lofty manner), C

major, 2-2.

This is the fifth of six songs for a voice and pianoforte, poems by Christian Fürchtegott Gellert (1715–69). The songs were published towards the end of 1803 and dedicated to Count Browne, "Brigadier-General in the Russian Service."

(Born at Brand, Bavaria, March 19, 1873; now living.)

Reger's "Vier Tondichtungen für grosses orchester (nach A. Böcklin)" were performed for the first time at Essen on October 12, 1913. The composer conducted the City Orchestra. His Sinfonietta was performed at the concert. The suite was published in 1913.

These pieces were criticised at the time as not being so much pro-

gramme-music as paintings, or crayon sketches, of moods.

I. Der geigende Eremit (The Hermit Fiddling before the Statue of the Madonna). Böcklin painted this picture after 1882. It is in the National Gallery, Berlin. An old man in his cell plays with bowed head before the shrine of the Madonna while little angels listen. The poem is scored for two flutes, two oboes, two clarinets, two bassoons, two trumpets, four horns, a set of three kettledrums, solo violin unmuted, a band of violins, violas, and violoncellos unmuted, a band of violins, violas, violoncellos muted, and double basses unmuted. Molto sostenuto, doch nie schleppend (In a very sustained manner, but not in a dragging way), E minor, E major, 3-4.

II. Spiel der Wellen (Sport of the Waves). This picture was printed in 1883. It is in the New Pinakothek, Munich. Water-men and water-women frolic in the waves. A woman gayly dives. Another, frightened, is laughed at by a bearded, rubicund old fellow, whose head is wreathed with pond-lilies. The piece is scored for three flutes, two oboes, two clarinets, two bassoons, two trumpets, four horns, three trombones, bass tuba, a set of three kettledrums, triangle, harp, and strings. Vivace, A major, 3-4. There is a transition pas-

sage, Adagio tranquillo, to

III. Die Todteninsel (The Island of the Dead). Arnold Böcklin, in the spring of 1880, made the first sketch of his "Island of the Dead," and this sketch, 1.10 metres in length and 1.54 metres in breadth, is in the possession of the Simrock family of Berlin. This

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he left unfinished for a time, and made a second which he at once painted, and this was for the Countess Marie von Oriola, of Büdesheim. It is said that he painted it according to the wish of the Countess, who visited him at Florence, and that when he showed it to her he said: "You received, as you wished, a dream picture. It must produce such an effect of stillness that any one would be frightened to hear a knock on the door." According to Fritz von Istini, a third variant of the first sketch was made in 1883, a fourth in 1884, a fifth, which is in the Leipsic Museum, in 1886, and still a sixth, almost a replica of one of the former ones, was sold in Munich. The second variant is owned by the Schön family in Worms. There are differences in detail and in color in the five variants.

The island in the picture was suggested by the group of Ponza Islands, north of the Gulf of Naples. Their form and rocks show that they are of volcanic origin, and in prehistoric times were probably of the Vesuvian craters. Some of the islands are arable and inhabited. others are wild masses of rocky ledges. As Franz Hermann Messner puts it, one of the latter islands was the half of what was once a volcanic peak. The waves in the course of centuries shaped a little haven. Birds brought the seeds of cypress-trees. The trees in time shot up in the ledges. At last man came, and made paths and hollowed chambers and threw up a rough wall as a protection against the waves. island even then was as solemn as a pyramid. It was a hidden nook for the dead that wished to lie undisturbed. Böcklin expressed this rest of the dead in a place remote, and forgotten by the world. sea is still, there is no cry of bird, no fluttering, no voice. The boat approaching the little harbor of the island with its towering blue-green cypresses and awful rocks is rowed noiselessly by the ferryman. white and quiet figure near the coffin,—is it some mourner or is it a priest?

This picture of Böcklin suggested a symphonic poem to Heinrich Schulz-Beuthen, noted in Riemann's Musik Lexikon of 1905, and it was performed about four years ago at Zwickau. The picture inspired the first of "Three Böcklin Fantasias" by Felix Woyrsch. Rachmaninov's "Todteninsel," a symphonic poem after Böcklin's picture, was produced at Moscow in the season of 1908–09, when it was conducted by the composer. The first performance in Boston was at a concert of the Boston Symphony Orchestra, December 18, 1909, when the composer conducted. The second performance here, led by Mr. Fiedler,

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ADAMS HOUSE OXFORD 935 AND 942 was on February 19, 1910. The third, led by Mr. Fiedler, was on April 15, 1911. It is said that Andreas Hallén has also composed a

symphonic poem suggested by the picture.

Reger's poem is scored for three flutes, oboe, English horn, two clarinets, two bassoons, double bassoon, three trumpets, four horns, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, tam-tam, and strings. Molto sostenuto, 4-4, C-sharp minor, D-flat major.

IV. Bacchanale. This picture was painted in 1864 (?). It is owned by Knorr of Munich. Men and women are rioting about a tavern near Rome. Some, overcome by wine, sprawl on the ground. The piece is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, three trumpets, four horns, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, triangle, strings. Vivace,

2-4, ending in A major.

These and other pictures by Böcklin have served composers. Hans Huber's Sympliony, No. 2, E minor, Op. 115, the "Böcklin" symphony, was performed in Boston at concerts of the Boston Symphony Orchestra, October 25, 1902 (Mr. Gericke conductor), April 1, 1905 (Mr. Gericke conductor). The finale is entitled "Metamorphoses suggested by Pictures by Böcklin." The titles of these pictures are "The Silence of the Ocean," "Prometheus Chained," "The Fluting Nymph," "The Night," "Sport of the Waves," "The Hermit Fiddling before the Statue of the Madonna," "The Elysian Fields," "The Dawn of Love," "Bacchanale." But the second theme of the first movement is said to express the picture "See, the Meadow Laughs"; the second movement suggests fauns, satyrs, and even stranger creatures of the forest dear to the painter; and Mr. Eugen Segnitz found the moods of the third movement in Böcklin's "Sacred Grove," "Venus Anadyomene," and "Hymn of Spring."

Böcklin's "The Elysian Fields" moved Felix Weingartner and Andreas Hallén to compose symphonic poems of the same title. Weingartner's was played in Boston at a concert of the Boston Symphony Orchestra, March 7, 1903 (Mr. Gericke conductor), and at a Boston Opera House concert, February 16, 1893 (Mr. Weingartner conductor).

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It should be added that Böcklin's "Island of the Dead" is, in a way, a carrying out of an idea in "The Villa by the Sea." The first picture was painted some time before 1860, and in 1864 Böcklin painted the same subject, but introduced the figure of a mourning woman looking at the ocean. Nor was the "Island of the Dead" the only picture that has more than one variant. "Ruins by the Sea," which was dated 1880, was repainted five times, and a picture of his, 1898, harks back to the same motive.

"The Fiddling Hermit" and "Sport of the Waves" suggested the second and the third of the Böcklin Fantasias by Felix Woyrsch, mentioned above.

* * *

Arnold Böcklin was born, the son of a highly respectable merchant, at Bâle on October 16, 1827. He died at his villa in San Domenico, near Florence, on January 16, 1901, and he is buried at Florence in the Evangelical Cemetery. He studied for two years at Geneva, then at Düsseldorf under the landscapist J. W. Schirmer, then at Antwerp, then at Brussels, where he studied figure-painting. He was in Paris during the bloody days of 1848, and he then returned to Bâle to perform his military service. The remaining years were thus spent: Rome, 1850–58, with a short stay at Bâle in 1852; 1858, Munich and Hanover; 1859–60, Munich; 1860–62, Weimar, whither he was called to be professor at the newly founded art school; Rome, 1862–66; Bâle, 1866–71; Munich, 1871–74; Florence, 1874–85; Zürich, 1888–92; 1892 till his death, Florence. He died crowned with titles and honors. He married "a luxuriantly beautiful Trasteverina," and her beauty and that of his daughter Angela served him in his work.

"Immer leiser wird mein Schlummer," Op. 105, No. 2; "Wir wandelten, wir zwei," Op. 96, No. 2; "Auf dem Kirchofe," Op. 105, No. 4 Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

The accompaniment of these songs is orchestrated by Max Reger.

"IMMER LEISER WIRD MEIN SCHLUMMER."

Immer leiser wird mein Schlummer, Nur wie Schleier liegt mein' Kummer Zitternd über mir. Slumber lightly now is hieing, Like a veil my woes are lying, Quiv'ring over me.



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Ja, ich werde sterben müssen,
Eine Andre wirst du küssen,
Wenn ich bleich und kalt.
Eh' die Maienlüfte weh'n
Eh' die Drossel singt im Wald:
Willst du mich noch einmal seh'n,
Komm', O komme bald!

Hermann Lingg.

Oft while dreaming, thee I hear, Calling you without my door; None is there to ope for thee. I awake and weep, ah, bitterly!

Ah, I feel that I must perish!
Then another heart thou'lt cherish,
When I'm cold and wan.
Ere the Maytime winds rejoice,
Ere the thrush shall raise her voice,
Wilt thou grant mine eyes a boon,
Come, oh come, full soon!

Dr. Theo. Baker.

The transcription for a high voice is in F minor, F major. Langsam und leise (slow and soft), 2-2. The original version is in C minor, C major. This song, one of five for a low voice, was composed by Brahms at Thun in August, 1886. When Hermine Spies * visited Brahms in September she found two unpublished songs on the pianoforte rack: "Immer leiser wird mein Schlummer" and "Wie Melodien zieht es." She sang them and Brahms accompanied her. In December she took the songs (Op. 105) in manuscript and sang them to the Herzogenbergs, but she did not put them on a programme for the public, for, according to Kalbeck, she did not then have full confidence in her ability as an interpreter of the composer. At any rate Brahms did not then give her permission to sing the two songs.

In 1888 Gustav Walter (1834–1910), a pupil of the Prague Conservatory of Music, engaged at the Brünn Opera House in 1856 and later famous at the Vienna Opera House, sang "Wie Melodien zieht es" from manuscript, and on January 26, 1889, "Immer leiser wird mein Schlum-

mer." The songs of Op. 105 were published in 1889.

This song was sung in Boston at a concert of the Boston Symphony Orchestra, by Theodor Reichmann, on October 18, 1890. Arthur Nikisch played the pianoforte accompaniment.

*Hermine Spies, a celebrated contralto concert singer, was born at Löhneberger Hütte, near Weilburg, on February 25, 1857. She died at Wiesbaden on February 26, 1803. Having studied at Wiesbaden, she took singing lessons of Ferdinand Sieber and Julius Stockhausen, and in 1882 began to sing in public. She was especially noted as an interpreter of Brahms's songs. In 1802 she married W. A. Fr. Hardtmuth, Doctor of Jurisprudence in Wiesbaden. Her sister Marie wrote her life (1804—third edition in 1905). When I heard her in 1883-84, she was an intense, explosive singer, with an imposing voice. She often made her effects without regard to beauty of tone or the rules of song, nor was her intonation faultless.

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Brahms had written to Miss Spies in November, 1886: "I actually dreamt that I heard you skip half a bar's rest, and sing a quarter note instead of an eighth." She replied: "It is very kind of you to dream only that I am unmusical. I have not only dreamt it, but known it for ages." In a letter written to Brahms from Berlin, December 2, 1886, Elisabet Herzogenberg, having seen the two songs above mentioned, objected to certain successive chords of the six-four in "Immer leiser." "I know of no other passages to equal it for harshness in the whole of your music, and flatter myself you will find some other means of expressing the passionate yearning of the poem at that point. quite clear what impression you wish to give, but the actual result is so much less beautiful than Brahms usually is that it positively gave me pain. It is such a pity to spoil a soft, dreamy song with these sudden shocks. . . . How did Spies sing in Vienna? I can't help feeling strongly that she is not developing at all. When I think of Frau Joachim and the way her voice grew steadily fuller, it seems to me that concert work and tearing about is, on the contrary, making this one more casual. She sings so many things as if she were reading at sight, and I do so wish some one like you would warn her, nice and-at bottom—serious girl that she is. I have never seen enough of her to venture, for she gets terribly spoilt, and understands no hints. It would have to be put very plainly."

Brahms answered his admirer and critic from Budapest on December 22: "I am sorry I have not your letter by me, otherwise I could answer it better; that is to say, agree with some of your remarks—as to Fräulein Spies, for instance, and Frau Joachim's undeniable position in the very front rank. The other will never be able to catch her up for various reasons, but she has just those qualities which tell in a concert hall rather than in a room. We get very little good singing in Vienna, and

her success there is very natural and desirable."

He said nothing about the criticism of his song, but Max Kalbeck, the editor of "The Herzogenberg Correspondence," added this footnote: "It is doubtful whether Brahms agreed with her objections to the chords of the six-four in 'Immer leiser.' He evidently wrote them

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deliberately, because they seemed to him a fitting expression for the feverish exaltation of the song. Hanslick had suggested the poem (by Hermann Lingg), but at first neither contents nor form appealed to The breaks in the song after 'Singt im Wald' and 'Willst du mich,' which are really inadmissible, may be explained as expressing the failing of the invalid's voice, which is making its last desperate efforts to be heard before sinking into a last sleep. Sung by an ideal interpreter, the song should produce the impression that it is costing the singer her life; for in response to the dying girl's call comes, not her lover, but Death. Billroth, to whom Brahms sent the song on August 18 from Thun as 'The work of one of your old colleagues' (Hermann Lingg being a retired Bavarian army doctor), replied: 'H. Lingg's poem about a dying girl in your illuminating setting affected me most of all. I imagined it sung quite simply in a touching girlish voice, and I am not ashamed to say that I could not finish playing it for weeping.' The ultimate success of this particular song justified Billroth's choice, and the chain of chords of the six-four will go down to posterity unchallenged." In 1888 Elisabet wrote that she would never be reconciled to them.

"WIR WANDELTEN, WIR ZWEI."

Wir wandelten, wir zwei zusammen, Ich war so still und du so stille; Ich gäbe viel, um zu erfahren, Was du gedacht in jenem Fall.

Was ich gedacht und ausgesprochen, Verbleibe das! Nur Eines sag' ich; So schön war alles was ich dachte, So himmlisch heiter war es all';

In meinem Haupte die Gedanken, Sie läuteten wie gold'ne Glöckchen; So wundersuss, so wunderlieblich, Ist in der Welt, kein and'rer Hall! We wandered once, we two together, So still and quiet were we both. Much would I give, might I but learn If what thou thoughtest in that hour.

For ever unuttered be that whereon I thought!
This only will I say:

Whereon I pondered was so lovely So heavenly happy was it all;

In my head the thoughts as golden bells were ringing, So wondrous sweet, so wondrous lovely, Is in the world no other sound.



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"THE MACHINE YOU WILL EVENTUALLY BUY" Andante espressivo, D-flat major changing to E major, 4-4. The poem is by Georg Friedrich Daumer (1800–75), author of a German version of Hafiz, and the collection of songs entitled "Polydora." He was at one time reproached for the sensuality of his poems, especially "Frauenbilder und Huldigungen." Brahms used several of his poems.

Elisabet von Herzogenberg wrote from Leipsic in May, 1885, to Brahms that she gave her "unqualified approval" to this song, which

"must be one of the most glorious songs in the world."

The four songs, Op. 96, were published in 1886. They appear to have been composed in the spring or early summer of 1884.

"AUF DEM KIRCHOFE."

Der Tag ging regenschwer und sturmbewegt, Ich war an manch' vergess'nem Grab' gewesen, Verwittert Stein und Kreuz, die Kränze alt, Die Namen überwachsen, kaum zu lesen.

Der Tag ging sturmbewegt und regenschwer, Auf aller Gräbern fror das Wort: Gewesen. Wie sturmestodt die Särge schlummerten, Auf aller Gräbern thaute still: Genesen.

Detley von Liliencron.

The day pass'd dark with rain, and silently To many long-forgotten graves I wandered; Storm-beaten, stone and cross, the garlands old, The names, wash'd out and blurr'd, scarce to decipher.

The day pass'd stormily, in heavy rain, On all the graves the frozen word: Deplored. Like tempests dead, the dead, too, slumbered; On ev'ry grave it melted soft: Restored.

Mrs. John P. Morgan.

The edition for high voice is in E minor, E major, 3-4, 4-4. Mässig (Moderato). The original edition is in C minor, C major. The close is a reminiscence of the Passion Choral "O Haupt voll Blut und Wunden." When Brahms showed the manuscript of the

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song to Max Kalbeck, he asked him if he noticed the "joke" at the end. Kalbeck says that the song is a fitting illustration in tones of the little Gothic church with its neglected graveyard on the left bank of the Aar. "From the church still is frequently heard the voice of a French preacher of the Société Evangélique, who on holy days comes

from Geneva, saying to his flock: 'Va t'en en paix.'"

Mme. von Herzogenberg wrote to Brahms from Nice, October 28, 1888: "Now, tell me, is it really all our fault if the 'Kirchhof' song provokes a burst of enthusiasm while the rest receives but a chilly Believe me, dear, dear Friend, your truest friends are not those who greet every new volume of your music impartially, with rapture, before even scanning the contents. I know some of these indiscriminating Brahmsianer who go into ecstasies at the very sight of your name on the cover; they must have some fetish to worship, poor things! even though they have no intimate connection with it and are often without a glimmering of its real significance. Now I know that your music is a real force which has found in me 'an abiding city,' and just because of this inviolable possession, just because I look up to you with such intense gratitude, I find the courage to tell you when I am unable to follow, when your music awakens no response. And just because I am so strongly predisposed to enthusiasm, so hotly prejudiced, I might say in favor of this same Brahms, I often ask myself —softly, discreetly, but I do ask—whether he does not sometimes produce things born, not of his heart's blood, but only—as I ventured to say once before—of his cleverness, his routine, his supreme skill; while the impulse which stamps the thing produced as inevitable, enduring for all time, is entirely lacking." Having praised "Auf dem Kirchofe," she says, "But to turn the page and be confronted with that Mannsbild ("Verrath," Op. 105, No. 5), that skulking figure of a man, is to be brought back to earth with a thump. Oh, how could you think this poem worthy of being composed by you! I cannot An unattractive, dry, cheaply popular ditty with its barren heath-barren enough it seems to me! Are all the good poems really so used up that you must fall back on such skim-milk?"*

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^{*} The translation of passages quoted here from "The Herzogenberg Correspondence" is by Hannah Bryant.

Overture to the Opera "Oberon" . . . Carl Maria von Weber

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Oberon; or, the Elf-king's Oath," a romantic opera in three acts, book by James Robinson Planché, music by Carl Maria von Weber, was first performed at Covent Garden, London, on April 12, 1826. Weber conducted. The cast was as follows: Rezia, Mary Anne Paton; Mermaid, Mary Anne Goward; Fatima, Mme. Vestris; Puck, Harriet Cawse; Huon, John Braham; Oberon, Mr. Gownell; Scherasmin, acted by Mr. Fawcett, "but a bass singer, named Isaacs, was lugged in head and shoulders to eke out the charming quatuor, 'Over the Dark Blue Waters.'"

The first performance in Boston was in Music Hall by the Parepa-Rosa Company, May 23, 1870.*

The first performance of "Oberon" in "its original shape" was at Leipsic, December 23, 1826.†

* *

Weber was asked by Charles Kemble in 1824 to write an opera for Covent Garden. A sick and discouraged man, he buckled himself to the task of learning English, that he might know the exact meaning

*The cast was as follows: Rezia, Mme. Parepa-Rosa; Fatima, Mrs. E. Seguin; Puck, Miss Geraldine Warden; Sir Huon, William Castle; Scherasmin, A. Laurence (sic); Oberon, G. F. Hall; Mermaid, Miss Isaacson (?). Carl Rosa conducted. A song "Where Love is, there is Home," arranged by Howard Glover from a theme in one of Weber's pianoforte sonatas, was introduced. The audience was not large, and it was cool.

† The part of Rezia was then taken by Miss Canzi. and that of Sir Huon by Vetter. Catherine Canzi, daughter of a Hungarian mother, was born at Baden, Austria, in 1805. She studied with several teachers, and became the pupil of Salieri in 1810. She sang at court concerts in 1821, appeared at the Court Opera House in operas by Rossini, and visited German opera houses as a "guest." In 1822 she went to Milan, where she studied with Banderali. She sang at La Scala in May, 1823, in Rossini's "Barbiere di Siviglia" and "L'Inganno Felice," sang with success in other Italian opera houses, returned to Germany in 1825, and was engaged for the Leipsic opera house. She visited London and Paris in 1826, but did not make a sensation. In 1827 she became a member of the Stuttgart opera house company, and remained there about ten years. In 1830 she married Wahbach, the stage manager of the opera house. She retired with a pension given by the King of Würtemberg.

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of the text. He therefore took one hundred and fifty-three lessons of an Englishman named Carey, and studied diligently, anxiously. Planché sent the libretto an act at a time. Weber made his first sketch on January 23, 1825. The autograph score contains this note at the end of the overture: "Finished April 9, 1826, in the morning, at a quarter of twelve, and with it the whole opera. Soli Deo Gloria!!! C. M. V. Weber." This entry was made at London.

The overture, scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings, begins with an introduction (Adagio sostenuto ed il tutto pianissimo possibile, D major, 4-4). The horn of Oberon is answered by muted strings. The figure for flutes and clarinets is taken from the first scene of the opera (Oberon's palace; introduction and chorus of elfs). After a pianissimo little march there is a short dreamy passage for strings, which ends in the violas. There is a full orchestral crashing chord, and the main body of the overture begins (Allegro con fuoco in D major, 4-4). The brilliant opening measures are taken from the accompaniment figure of the quartet, "Over the dark blue waters," sung by Rezia, Fatima, Huon, Scherasmin (act ii., scene x.). The horn of Oberon is heard again; it is answered by the skipping fairv figure. The second theme (A major, sung first by the clarinet, then by the first violins) is taken from the first measures of the second part of Huon's air (act i., No. 5). And then a theme taken from the peroration, presto con fuoco, of Rezia's air, "Ocean! Thou mighty monster" (act ii., No. 13), is given as a conclusion to the violins. This theme ends the first part of the overture. The free fantasia begins with soft repeated chords in bassoons, horns, drums, basses. The first theme is worked out in short periods; a new theme is introduced and treated in fugato against a running contrapuntal counter-theme in the strings. The second theme is treated, but not elaborately; and then the Rezia motive brings the spirited end.

At the first performance of the opera the overture was repeated.

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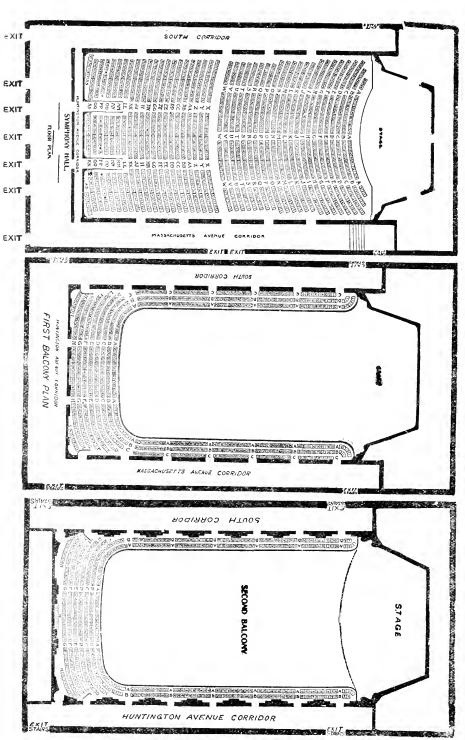
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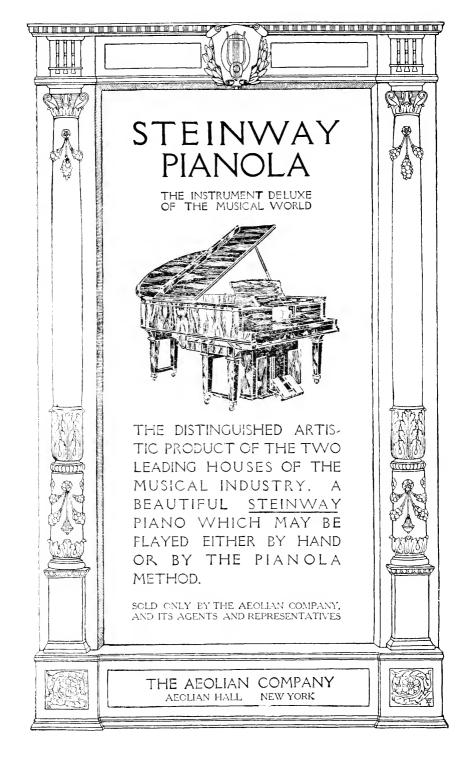
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Programme of the Nineteenth Rehearsal and Concert

WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE



FRIDAY AFTERNOON, APRIL 2 AT 2.30 O'CLOCK

SATURDAY EVENING, APRIL 3 AT 8.00 O'CLOCK

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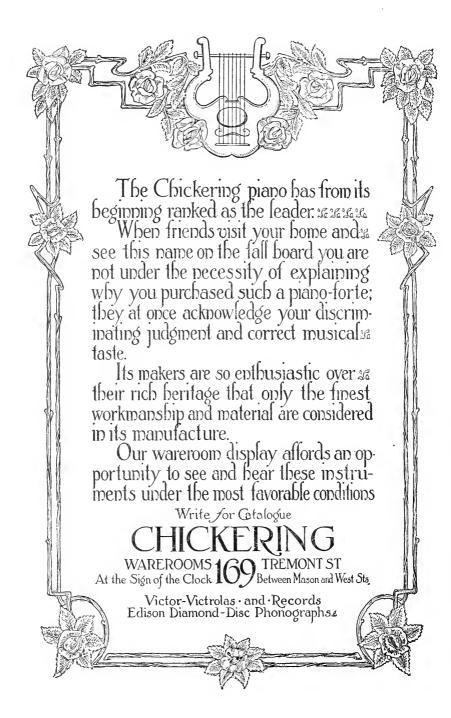
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Nineteenth Rehearsal and Concert

FRIDAY AFTERNOON, APRIL 2, at 2.30 o'clock

SATURDAY EVENING, APRIL 3, at 8.00 o'clock

Programme

Liszt A Faust Symphony in Three Character Pictures (after Goethe)

I. FAUST:

Lento assai. Allegro impetuoso. Allegro agitato ed appassionato assai.

II. GRETCHEN:

Andante soave.

III. MEPHISTOPHELES:

Allegro vivace ironico.

Final Chorus, "Alles vergängliche": Andante mistico.

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A FAUST SYMPHONY IN THREE CHARACTER PICTURES (AFTER GOETHE):
I. FAUST, II. GRETCHEN, III. MEPHISTOPHELES . . FRANZ LISZT

(Born at Raiding, near Oedenburg, Hungary, Oetober 22, 1811; died at Bayreuth, July 31, 1886.)

In 1912, Dr. Karl Muck found in the library at Wagner's home, Wahnfried, in Bayreuth, the score of Liszt's "Faust" Symphony with many pencilled changes and additions. He was told that Liszt made these revisions about 1883. The revisions have never been published. There has been no comment about them in a music periodical. The score was given to Dr. Muck with the permission to perform the revised symphony if he should see fit.

In no way has Liszt changed the thematic contour, nor has he made serious changes in the development or in the episodes. The changes for the most part affect the orchestration. Thus early in "Faust" an arioso written originally for bassoon is given to the bass clarinet, which was not at first in Liszt's table of instruments to be employed. Here and there wind instruments are introduced to reinforce, or for the sake of greater brilliance. The greatest number of changes is in "Mephistopheles," where the "vision of Gretchen" is made much more effective. There are excisions throughout the symphony; sometimes only a measure, sometimes more.

The "Faust" Symphony is performed for the second time with these

revisions at the concerts of this week.

ARTHUR P. SCHMIDT

* *

Liszt told his biographer, Lina Ramann, that the idea of this symphony came to him in Paris in the forties, and was suggested by Ber-

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lioz's "Damnation of Faust." (Berlioz's work was produced at the Opéra-Comique, December 6, 1846. Lina Ramann's biography is eminently unsatisfactory, and in some respects untrustworthy, but there is no reason to doubt her word in this instance. Some have said that Liszt was inspired by Ary Scheffer's pictures to illustrate Goethe's "Faust." Peter Cornelius stated that Liszt was incited to his work by seeing the pictures "in which Scheffer had succeeded in giving a bodily form to the three leading characters in Goethe's poem." As a matter of fact, I believe, Scheffer did not portray Mephistopheles. Scheffer (1795–1858) was a warm friend of Liszt, and he made a portrait of him in 1837, which is in the Liszt Museum at Weimar.

But Liszt made in the forties no sketches of his symphony. The music was composed in 1853–54; it was revised in 1857, when the final chorus was added. The score was published in August, 1861 (the second edition in September, 1866); the orchestral parts in October, 1874. Liszt's arrangement of the symphony for two pianofortes, four hands, was published in 1859. In 1874 he arranged the Gretchen picture for pianoforte, two hands, and this arrangement was published in 1875.

The "Faust" Symphony is scored for three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, one bass tuba, two pairs of kettledrums, cymbals, triangle, harp, strings, and for the closing chorus an organ or harmonium. In the revised and unpublished version now

played the bass clarinet is used, but only for a few measures.

Much has been written about the "Faust" Symphony in "psychological explanation," as a voluminous commentary, and in close analysis. There are articles that may well be characterized as excellent specimens of hifalutin, as when a writer pointing out the dissonances at the beginning of the first movement alludes to the dissonance as "the mother of tragedy." Richard Pohl's elaborate essay, written in 1862 and published later in a volume of his collected essays and sketches, "Franz Liszt, Studien und Erinnerungen" (Leipsic, 1883), may be recommended to those who wish to make a minute study of the symphony. Theodore Thomas owned an exhaustive analysis, which was used in part by Mr. Hubbard William Harris, when he edited the programme books of the Chicago Symphony Orchestra. Mr. Harris was unable to acknowledge any indebtedness. The author was unknown to him, and the analysis bore neither signature nor date. "However," says Mr. Harris, "in view of its authoritative tone and the utter dependence of a reliable analysis of such a work upon the composer's elucidation, it is surmised that this explanation must have emanated, in some degree at least, from Liszt himself." F. Apthorp, in his programme books of the Boston Symphony Orchestra, analyzed only the "Faust" movement, and said by way of preface: "This composition, which is really a concatenation of three symphonic poems rather than a symphony, properly so called, is somewhat recalcitrant to technical analysis. It hardly comes within the domain of programme-music proper, for the composer has published no explanatory programme nor preface with it, content to let the mere titles of the several movements help the music to tell what story it may have to tell; but it has in it so little that suggests the traditional symphonic

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form that it can properly be called a symphony only by a certain stretching of terms. It is, for the most part, a piece of perfectly free composition. Yet there are nevertheless some symphonic characteristics discoverable in the first movement." Mr. Apthorp, therefore, did not attempt any technical analysis of "Gretchen" and "Mephistopheles." He said of "Gretchen": "As for its poetic character and suggestiveness, little need be said, or could be said with profit; the composer has plainly left this for each listener to make out and interpret for himself, for the bare title of the movement is the only hint he has given."

Miss Ramann admits frankly that the symphony is, without the final chorus, merely a series of musical "Faust pictures," as the pictures by Kaulbach, Kreling, and others, are in art; but without the chorus it does not reproduce the lyrical contents of the main idea of

the poem itself.

I. "Faust."

Some find in this movement five leading motives, each one of which portrays a characteristic of Faust or one of his fixed moods. The more conservative speak of first and second themes, subsidiary themes, and conclusion themes. However the motives are ticketed or numbered,

they appear later in various metamorphoses.

The movement begins with a long introduction, Lento assai, 4-4. "A chain of dissonances," with free use of augmented fifths (muted violas and 'cellos), has been described as the "Inquiry" theme, and the bold greater seventh (oboe) is also supposed to portray Faust, the disappointed philosopher. "These motives have here the expression of perplexed musing and painful regret at the vanity of the efforts made for the realization of cherished aspirations!"

An Allegro impetuoso, 4-4. Violins attack, and, after the interruption of reeds and horns, rush along and are joined by wind instruments. The "Inquiry" motive is sounded. The music grows more and more intense. A bassoon,* Lento assai (original version), gives out the Faust motive and introduces the main body of the movement.

* The references to instruments apply to the score as published.



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Allegro agitato ed appassionato assai, C minor, 4-4. The first theme, a violently agitated motive, is of kin in character to a leading theme of the composer's symphonic poem, "Prometheus," which was composed in 1850 and revised in 1855. This theme comes here for the first time, except for one figure, a rising inflection at the end of the first phrase, which has been heard in the introduction. It is developed at length, and is repeated in a changed form by the whole orchestra. A new theme enters in passionate appeal (oboes and clarinets in dialogue with bassoons, 'cellos, and double-basses), while the first violins bring back the sixteenth-note figure of the first theme of the main section. This second theme with subsidiary passagework leads to an episode, Meno mosso, misterioso e molto tranquillo, 6-4. The "Inquiry" theme in the introduction is developed in modulating sequence by clarinet and some of the strings, while there are sustained harmonies in wind instruments and ascending passages in muted violins and violas. But the "Inquiry" theme has not its original and gnarled form: it is calmer in line and it is more remote. Another theme comes in, Affettuoso poco andante, E major, 7-4 (3-4, 4-4), which has been called the Love theme, as typical of Faust with Gretchen. This theme is based on the Faust motive heard near the beginning of the introduction from wind instruments. In this movement it is said to portray Gretchen, while in the "Gretchen" movement it portrays Faust; and this theme is burlesqued continually in the third movement, "Mephistopheles." The short theme given to wind instruments is interrupted by a figure for solo viola, which



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later in the symphony becomes a part of the theme itself. The Faust-Gretchen motive is developed in wood-wind and horns, with figures for violins and violas. Passage-work follows, and parts of the first theme appear, allegro con fuoco, 4-4. The music grows more and more passionate and the rhythm of the wind instruments more pronounced. There is a transition section, and the basses allude to the last of the themes,—the fifth according to some, the conclusion theme as others prefer,—Grandioso, poco meno mosso, which is given out fortissimo by the full orchestra. It is based on the initial figure of the violas and 'cellos in the introduction. The exposition section of the movement is now complete. The free fantasia, if the following section may be so called, begins with the return of "tempo primo, Allegro agitato assai," and the working-out of thematic material is elaborate. There is a repetition section, or rather a recapitulation of the first, third, and fourth themes. The coda ends sadly with the Faust motive in augmentation.

II. "Gretchen."

Andante soave, A-flat major, 3-4. The movement has an introduction (flutes and clarinets), which establishes a mood. The chief theme, "characteristic of the innocence, simplicity, and contented happiness of Gretchen," may be called the Gretchen theme. It is sung (dolce semplice) by oboe with only a solo viola accompaniment. The theme is then given to other instruments and with another accompaniment. The repeated phrase of flutes and clarinet, answered by violins, is supposed by some commentators to have reference to Gretchen's plucking the flower, with the words, "He loves me—loves

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me not," and at last, "He loves me!" The chief theme enters after this passage, and it now has a fuller expression and deeper significance. A second theme, typical of Gretchen, is sung by first violins, dolce amoroso; it is more emotional, more sensuous. Here there is a suggestion of a figure in the introduction. This theme brings the end to the first section, which is devoted exclusively to Gretchen.

Faust now enters, and his typical motive is heard (horn with agitated viola and 'cello accompaniment). The Faust-Gretchen motive of the first movement is used, but in a very different form. The restless theme of the opening movement is now one of enthusiastic love. The striking modulations that followed the first Gretchen theme occur again, but in different keys, and Faust soon leaves the scene. The third section of the movement is a much modified repetition of the first section. Gretchen now has memories of her love. A tender violin figure now winds about her theme. Naturally, the "He loves me—loves me not" music is omitted, but there is a reminiscence of the Faust motive.

III. "MEPHISTOPHELES."

Mephistopheles is here the spirit of demoniacal irony. Mr. Apthorp after saying that the prevalence of triple rhythms in the movement might lead one, but in vain, to look for something of the scherzo form in it, adds: "One may suspect the composer of taking Mephisto's 'Ich bin der Geist der stehts verneint' (I am the spirit that denies) for the motto of this movement; somewhat in the sense of A. W. Ambrose, when he said of Jacques Offenbach, in speaking of his operabouffes: 'All the subjects which artists have hitherto turned to ac-

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count, and in which they have sought their ideals, must here be pushed ad absurdum; we feel as if Mephisto were ironically smiling at us in the elegant mask of "a man of the times," and asking us whether the whole baggage of the Antique and the Romantic were worth a rap!"

It is not at all improbable that Liszt took the idea of Mephistopheles parodying the themes of Faust and Gretchen from the caricature of the motive of the fixed idea and from the mockery of the once loved one in the finale of Berlioz's "Episode in the Life of an Artist," or Fantastic Symphony.

There are no new themes introduced in the Mephistopheles move-

ment.

As Miss Ramann says, Mephistopheles' character in this music is to be without character. His sport is to mock Faust as typified by his themes; but he has no power over the Gretchen themes, and they are left undisturbed.

Mr. Ernest Newman finds the Mephistopheles section particularly ingenious. "It consists, for the most part, of a kind of burlesque upon the subjects of the 'Faust' which are here passed, as it were, through a continuous fire of irony and ridicule. This is a far more effective way of depicting 'the spirit of denial' than making him mouth a farrago of pantonnime bombast, in the manner of Boïto. The being who exists, for the purposes of the drama, only in antagonism to Faust, whose main activity consists only in endeavoring to frustrate every good impulse of Faust's soul, is really best dealt with, in music, not as a positive individuality, but as the embodiment of negation—a malicious, saturnine parody of all the good that has gone to the making of Faust. The 'Mephistopheles' is not only a piece of diabolically elever music, but the best picture we have of a character that in the

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hands of the average musician becomes either stupid, or vulgar, or both. As we listen to Liszt's music, we feel that we really have the

Mephistopheles of Goethe's drama."

Allegro vivace ironico, C major, 2-4. There is a short pictorial introduction, an ascending chromatic run ('cellos and double-basses, chords for wood-wind, strings, with cymbals and triangle). There are ironical forms of the Faust and "Inquiry" motives, and the sempre allegro in which these themes appear leads to the main body of the movement, allegro vivace, 6-8, 2-4. The theme is the first of the first movement, and it now appears in a wildly excited form. terrupted by the Faust motive, it goes on with still greater stress and fury. Transitional passages in the movement return in strange disguise. An episode un poco animato follows, with an abrupt use of the Faust motive, and the "Inquiry" motive, reappearing, is greeted with jeers and fiendish laughter. The violas have a theme evolved from the Faust motive, which is then given to the violins and becomes the subject of fugal treatment. Allegro animato: the grandiose fifth, or conclusion, theme of the first movement is now handled most There is a tempestuous crescendo, and then silence; muted horns sustain the chord of C minor, while strings pizzicati give out the "Inquiry" motive. "The passage is as a warning apparition." The hellish mockery breaks out again. Some now find the music inspired by an episode in Goethe's Walpurgis scene. In the midst of the din, wood-wind instruments utter a cry, as when Faust exclaimed, "Mephistopheles, do you see yonder a pale, beautiful child, standing alone? . . . I must confess it seems to me that she looks like the good Gretchen." The music ascends in the violins, grows softer and softer.

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Andante: the oboe sings the Gretchen theme. The vision quickly fades. Again an outbreak of despair, and there is a recapitulation of preceding musical matter. In the Ailegro non troppo the Faust theme is chiefly used. "And then things grow more and more desperate, till we come to what we may call the transformation scene. It is like the rolling and shifting of clouds, and, indeed, transports us from the abode of mortal man to more ethereal spheres." The wild dissonances disappear; there is a wonderful succession of sustained chords. Poco andante, ma sempre Alla breve: the Gretchen theme is colored mysteriously; trombones make solemn declarations. Gretchen is now Faust's redeemer. The male chorus, "Chorus mysticus," accompanied by organ and strings, sings to the strain announced by the trombones, "andante mistico," the lines of Goethe:—

Alles Vergängliche Ist nur ein Gleichniss; Das Unzulängliche, Hier wird's Erreigniss; Das Unbeschreibliche, Hier ist's gethan; Das Ewig-Weibliche Zieht uns hinan.

The solo tenor and chorus sing: "Das Ewig-Weibliche zieht uns hinan" (with the Gretchen motive rhythmically altered and with harp added to the accompaniment), and the work ends radiantly calm.

These lines have been Englished in prose: "All that is transitory is only a simile; the insufficient here becomes event; the indescribable is here done; the Ever-feminine draws us onward." It was Liszt's intention, Brendel tells us, to have this chorus invisible at the first performance, but, inasmuch as it would have been necessary at Weimar to have it sung behind the lowered curtain, he feared the volume would be too weak.

On July 23, 1861, Hans von Bülow wrote Liszt a long letter, in which after warm praise of "this imposing and incomparable creation" he suggested a change in the conclusion. "And now I have another thing on my heart. Will you not be offended by my boldness? The decla-

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mation of 'das Ewig-Weibliche' has almost given me insomnia. I do not wish that there shall be anything vulnerable in this score, even from the view-point of the Philistines. I find only this one thing, which is, however, enough to bring on the composer of 'Faust' the reproach of being a 'straniero' [foreigner]. I grow red with anger at the thought. Do me, a German, the favor of changing this declamation." Bülow then suggested in notation a modification, and added: "In spite of my aversion from 'litanies,' I find they may be applied to words which, as 'eternal,' present the idea of extent, vastness, infinity; this idea can be mirrored by an image, which in this instance should be the prolongation of the first vowel (E - - - -), and there is nothing ignoble in this treatment."

This symphony, dedicated to Hector Berlioz, was first performed from manuscript at a festival concert in the Grand Ducal Theatre at Weimar on September 5, 1857. Liszt's symphonic poem, "Die Ideale," was also then performed for the first time. The solo tenor was Caspari. The Weimar festival of September 3–5, 1857, was attended by many princes and distinguished persons. The composer conducted. The symphony made a marked impression on those in sympathy with Liszt; to some the music was unintelligible, and some were violent in their hostility. Liszt wrote Brendel that the tenor solo at the end was a stumbling-block to all, so that even his warmest friends urged him to strike out the solo and the chorus for male voices, and end the symphony with the orchestral chord in C major. For the symphony as completed in 1854 ended in this manner. The solo and Chorus Mysticus, "Alles vergängliche," was added when the composer revised the work in 1857.

At this festival at Weimar the corner-stone of the monument to Grand Duke Karl August was laid on September 3. On the next day the Goethe-Schiller monument by Rietschel and the statue of Wieland by Gasson were dedicated. At the theatre on September 3 a festival piece by Franz von Dingelstedt, Goethe's dramatic allegory, "Paläophron und Neoterpe," and the third act of "Don Carlos," with Dawison as King Philip and Devrient as Marquis Posa, were per-



formed. On September 4 the dramatic festival consisted of acts from six dramas of Goethe and Schiller.

The programme of the concert September 5 was as follows: Part I.: 1. Schiller's "An die Künstler" for orchestra, solo voices, and male chorus; 2. "Die Ideale," symphonic poem after Schiller's similarly named poem; 3. Schiller's "Gruppe aus dem Tartarus" for male voices; 4. Goethe's "Ueber allen Gipfeln ist Ruh" for male quartet; 5. Goethe's "Schwager Kronos" for male chorus. Part II.: 6. "Faust" Symphony; 7. Cornelius' "Weimars Volkslied." The music of all these compositions was by Liszt with the exception of Nos. 3 and 5; the music of them was by Schubert. In the orchestra were David, Grützmacher, Hermann, and Röntgen of Leipsic, the Court Quartet of the Müller Brothers of Meiningen, Grün of Budapest, and Singer and Cossmann of Weimar. Herbeck, Smetana, Radecke, Andersen, Auerbach, Griepenkerl, were present as hearers.

Liszt wrote to "a friend,"—Marie Lipsius, known in musical literature as "La Mara,"—September 14, 1857: "The health of the Princess [Carolyne Sayn-Wittgenstein] is bettering, and, although she still limps a good deal, she was able to take part in the September Festival by being present at the dedication of the monument of Goethe and Schiller, as at the dramatic performances of Dawison, Devrient, Miss Seebach, and Miss Fuhr, and at the concert of September 5, the programme of which was made up wholly of my compositions. The performance of these compositions was admirable, and I may well plume myself on the reception of my 'Faust' Symphony; a vocal quartet, 'Ueber allen Gipfeln ist Ruh,' which was repeated; the chorus, 'An die Künst-



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ler,' etc. We had for that evening more than double the ordinary number of players in the orchestra, for artists of the first rank came from Leipsic, Berlin, Meiningen, Sondershausen, and elsewhere, to assist,—men like David, Bott, Ulrich, the quartet of young Müllers, and many others, and the male chorus was enlarged to a hundred. Litolff and Raff were among the great number of musicians in the audience to assist at this very categorical demonstration of 'Music of the Future.' Raff, as a *prudent friend*, gave me the advice not to injure my health by pushing my active labors to an excess!''

There were private performances, or rather rehearsals, of the work at Weimar before this festival. One was in the fall of 1854, and there

were others in 1856 before the final chorus was added.

The second movement was performed at Breslau from manuscript, led by Dr. Leopold Damrosch, December 8, 1859, at a concert for the

benefit of the Philharmonic Society.

The second complete performance of the symphony was at Weimar, August 6, 1861, in the Grand Ducal Court Theatre at the second concert of the Second Congress of German Musicians. Bülow led from manuscript. Liszt speaks frequently in his letters of the excellent performance. Bülow conducted the rehearsals without the score. He had memorized even the letters in the score to aid him in going over this or that passage. The other work performed at this concert was Liszt's "Der entfesselte Prometheus" (complete). The solo tenor was Meffert. The next performance was at Leipsic, March 11, 1862, at a concert led by Bülow. Schnorr von Carolsfeld was the tenor.

The symphony was produced, without chorus, in New York on May 23, 1863, under Carl Bergmann. The whole symphony was performed by the Philharmonic Society of New York, Carl Bergmann conductor, January 30, 1864. The Arion Chorus assisted, and Louis Quint was

the solo tenor.

The record of performances in Boston is as follows: The Gretchen "picture" was played at a Theodore Thomas concert on October 14, 1870. It was played by the Philharmonic Orchestra under Mr. Listemann on December 5, 1879. The whole symphony was performed in Boston for the first time on December 17, 1880, by the Philharmonic

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Orchestra; Mr. C. F. Webber, tenor, Mr. J. B. Sharland's male chorus, and Mr. W. J. D. Leavitt, organist, assisted. At this concert Mr. Adolphe Fischer (1847–91), the distinguished violoncellist, made his first appearance in Boston. The Gretchen "picture" was played at concerts of the Boston Symphony Orchestra on November 21, 1885, and October 20, 1888. The symphony, without chorus, was played at a concert on March 24, 1894, and it was performed on March 11, 1899, with Mr. Herbert Johnson, tenor, and a male chorus from the Cecilia. At the performance in Boston by the Philadelphia Orchestra, Mr. Scheel conductor, at the second of the Richard Strauss concerts, in Symphony Hall, on March 8, 1904, the tenor solo and chorus were omitted. The symphony without the chorus was performed in Boston at a concert of the Boston Symphony Orchestra on April 16, 1910 (chorus from the Apollo Club, Mr. James H. Rattigan, solo tenor); and on January 2, 1915 (chorus from the Apollo Club; Mr. Paul Draper, solo tenor).

LISZT'S COMPOSITIONS PERFORMED AT CONCERTS OF THE BOSTON SYMPHONY ORCHESTRA IN BOSTON.

1881-82.

Mr. Henschel, Conductor.

"Les Préludes," December 10, 1881.

"Waldesrauschen," for pianoforte, January 7, 1882 (Louis Maas, pianist).

"Midsummer Night's Dream" Fantasy, for pianoforte, January 7,

1882 (Louis Maas, pianist).

"Venezia e Napoli," for pianoforte, January 28, 1882 (Carl Baer-

mann, pianist).

Hungarian Fantasy, for pianoforte and orchestra, March 4, 1882 (Miss Marie Heimlicher, pianist).

1882-83.

Mr. Henschel, Conductor.

Hungarian Rhapsody, No. 8, for pianoforte, October 7, 1882 (Carl Baermann, pianist).

Rakoczy March, for pianoforte, January 27, 1883 (Carl Baermann, pianist).



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"Tasso: Lament and Triumph," February 10, 1883.

"Au bord d'une source," for pianoforte, March 3, 1883 (Miss Adèle Margulies, pianist).

Song, "In Liebeslust," with piano, March 10, 1883 (Theodore J.

Toedt).

1883-84.

Mr. Henschel, Conductor.

Hungarian Rhapsody in D, November 3, 1883 (first time).

Étude in D-flat major, for pianoforte, November 10, 1883. (Arthur Foote, pianist).

Hungarian Rhapsody, No. 12, for pianoforte, December 22, 1883

(George Magrath, pianist).

Polonaise in E, for pianoforte, February 9, 1884 (Carl Faelten, pianist). Song, "Du bist wie eine Blume," February 16, 1884 (Theodore J. Toedt).

Pianoforte Concerto No. 2, in A, February 23, 1884 (Carl Baermann,

pianist).

1884-85.

Mr. GERICKE. Conductor.

"Orpheus," January 17, 1885.

1885-86.

Mr. GERICKE, Conductor.

Pianoforte Concerto in E-flat major, No. 1, October 17, 1885 (Miss Adèle Margulies, pianist).

"Gretchen," from "A Faust" Symphony, November 21, 1885.

Hungarian Rhapsody No. 1, in F, December 26, 1885.

"Les Préludes," January 30, 1886.

"Dante" Symphony, February 27, 1886.

1886-87.

Mr. GERICKE, Conductor.

Hungarian Rhapsody No. 2, in D, October 16, 1886.

Pianoforte Concerto in E-flat major, No. 1, October 16, 1886 (Mme. Iulie Rivé-King).

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Hungarian Rhapsody No. 1, in F, January 8, 1887.

"Tasso: Lament and Triumph," January 29, 1887.

"Les Préludes," March 5, 1887.

1887-88.

Mr. Gericke, Conductor.

Hungarian Rhapsody, No. 2, October 29, 1887.

"Mephisto" Waltz, November 19, 1887.

Polonaise, No. 2, orchestrated by Müller-Berghaus, April 21, 1887.

1888-89.

Mr. GERICKE, Conductor.

"Gretchen," from "A Faust" Symphony, October 20, 1888.

"Tasso: Lament and Triumph," December 29, 1888.

"The Ideal," January 26, 1889.

1889-90.

Mr. Nikisch, Conductor.

"Les Préludes," November 30, 1889. "Festklänge," December 28, 1889 (first time at these concerts).

Piano Concerto in A major, No. 2, February 22, 1890 (Rafael Joseffy, pianist).

Song, "O Lieb," April 19, 1890 (Mme. Steinbach-Jahns).

1890-91.

Mr. Nikisch, Conductor.

Hungarian Rhapsody No. 1, in F, November 29, 1890.

"Tasso: Lament and Triumph," January 3, 1891.

Rakoczy March, March 14, 1891.

Ballad for pianoforte, No. 2, April 3, 1891 (Arthur Friedheim, pianist).*

Rhapsodies for pianoforte, Nos. 2 and 6, April 3, 1891 (Arthur Friedheim, pianist).*

* These pieces were played by Mr. Friedheim at the Public Rehearsal, April 3, not at the concert of April 4.

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1891-92.

Mr. Nikisch, Conductor.

Hungarian Rhapsody for pianoforte, December 5, 1891 (Ignace J. Paderewski, pianist).

"Les Préludes," February 27, 1892.

1892-93.

Mr. Nikisch, Conductor.

Song, "Die Loreley," with orchestra, October 29, 1892 (Emma Juch, soprano).

"Tasso: Lament and Triumph," November 19, 1892.

Episode from Lenau's "Faust": Scene in the Village Tavern ("Mephisto" Waltz), January 21, 1893.

Concerto for pianoforte, No. 2, A major, April 1, 1893 (Ferruccio B.

Busoni, pianist).

1893-94.

Mr. PAUR, Conductor.

Spanish Rhapsody, rearranged as a concert piece for pianoforte and orchestra by Busoni, January 27, 1894 (Ferruccio B. Busoni, pianist).

"Orpheus," symphonic poem No. 4, March 3, 1894.

A "Faust" Symphony, March 24, 1894 (first time at these concerts). Scene in the Tavern ("Mephisto" Waltz), April 28, 1894.

1894-95.

Mr. PAUR, Conductor.

Liszt's instrumentation of Schubert's Heroic March in B minor, Op. 40, No. 3, November 17, 1894.

"Les Préludes," November 24, 1894.

Hungarian Rhapsody No. 2, in D minor (scored for orchestra by Liszt and Franz Doppler,) March 2, 1895.

1895-96.

Mr. PAUR, Conductor.

Hungarian Rhapsody, No. 2 (scored by Müller-Berghaus), December 14, 1895.

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Song, "Kennst du das Land," with orchestra, April 4, 1896 (Mrs. Georg Henschel, soprano).

1896-97.

Mr. PAUR, Conductor.

Concerto for pianoforte No. 1, E-flat major, January 16, 1897 (Miss Adèle aus der Ohe).

Scene in the Tavern ("Mephisto" Waltz), February 6, 1897. Hungarian Rhapsody No. 6, "The Carnival in Pesth" (first time), February 20, 1897.

1897-98.

Mr. PAUR, Conductor.

No work by Liszt performed.

1898-99.

Mr. GERICKE, Conductor.

Hungarian Rhapsody, No. 3 (scored for orchestra by Liszt and Franz Doppler), October 29, 1898.

"Les Préludes," November 26, 1898.

A "Faust" Symphony, March 11, 1899.

Concerto for pianoforte, No. 2, A major, April *22, 1899 (Carl Baermann, pianist).

1899-1900.

Mr. GERICKE, Conductor.

Hungarian Rhapsody No. 1, in F (scored for orchestra by Liszt and Franz Doppler), December 9, 1899.

"Mazeppa," symphonic poem No. 6, April 21, 1900.

1000-01.

Mr. Gericke, Conductor.

Hungarian Rhapsody, No. 2 (scored by Müller-Berghaus), December 1, 1900.

"Les Préludes," January 5, 1901.

Concerto for pianoforte, No. 2, A major, March 16, 1901 (Leopold Godowsky, pianist).

"The Battle of the Huns," symphonic poem No. 11, March 30, 1901 (first time at these concerts).

1901-02.

Mr. GERICKE, Conductor.

"Festklänge," symphonic poem No. 7, October 19, 1901. Concerto Pathétique, for piano and orchestra, arranged and orches-

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trated by Richard Burmeister, October 26, 1901 (Richard Burmeister, pianist). First time in Boston.

"Dance of Death," for pianoforte and orchestra, January 11, 1902 (Harold Bauer, pianist). First time in Boston.

Scene in the Tavern ("Mephisto" Waltz), February 15, 1902.

Fantasia on Hungarian Folk-tunes, for pianoforte and orchestra, April 19, 1902 (Carl Buonamici, pianist).

Mr. GERICKE, Conductor.

"Tasso: Lament and Triumph," December 6, 1902.

March of the Three Holy Kings, from "Christus," December 20, 1902 (first time in Boston).

Concerto in E-flat major, No. 1, for pianoforte, January 24, 1903

(Mark Hambourg, pianist).

"Dante" Symphony, May 2, 1903.

1903-04.

Mr. GERICKE, Conductor.

"The Ideal," symphonic poem No. 3, November 21, 1903.

Pianoforte Concerto in E-flat major, No. 1, January 30, 1904 (George Proctor, pianist).

"Dance of Death," for pianoforte and orchestra, March 5, 1904

(Ferruccio Busoni, pianist).

Pianoforte Concerto No. 2, A major, March 26, 1904 (Rafael Joseffy, pianist).

"Les Préludes," April 9, 1904.

1904-05.

Mr. GERICKE, Conductor.

"The Battle of the Huns," symphonic poem No. 11, November 26,

1904.

Legend: "The Sermon of St. Francis of Assisi to the Birds," orchestrated by Felix Mottl, December 3, 1904 (first time in Boston). "Festklänge," April 15, 1905.

1905-06.

Mr. GERICKE, Conductor.

Song, "Die Loreley," with orchestra, October 14, 1905 (Mme. Louise Homer, contralto).

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Pianoforte Concerto No. 2, A major, October 21, 1905 (Waldemar Luetschg, pianist).

"Tasso: Lament and Triumpli," December 16, 1905.

"Orpheus," January 20, 1906.

Pianoforte Concerto in É-flat major, No. 1, March 24, 1906 (Rudolph Ganz, pianist).

A "Faust" Symphony, April 14, 1906.

1906-07.

Dr. Muck, Conductor.

Pianoforte Concerto No. 1, E-flat major, December 1, 1906 (Moritz Rosenthal, pianist).

Shepherds' Song at the Cradle (first time in Boston) and March of the Three Holy Kings, from "Christus," December 29, 1906.

Scene in the Tavern ("Mephisto" Waltz), March 2, 1907.

"The Battle of the Huns," May 4, 1907.

1907-08.

Dr. Muck, Conductor.

Pianoforte Concerto No. 2, A major, October 19, 1907 (Rudolph Ganz, pianist).

Pianoforte Concerto No. 1, E-flat major, April 4, 1908 (Miss Olga

Samaroff, pianist).

1908-09.

Mr. FIEDLER, Conductor.

Pianoforte Concerto No. 1, E-flat major, March 27, 1909 (Miss Germaine Schnitzer, pianist).

"Les Préludes," April 10, 1909.

1909-10.

Mr. FIEDLER, Conductor.

Song, "Die Loreley," with orchestra, October 9, 1909 (Mme. Louise Homer, contralto).

A "Faust" symphony, April 16, 1910.

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1910-11.

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1911-12.

Mr. FIEDLER, Conductor.

Symphony after Dante's "Divine Comedy," October 21, 1911.

"Tasso: Lamento e Trionfo," October 21, 1911.

"Les Préludes," October 21, 1911.

Concerto in É-flat major, No. 1, for pianoforte, October 21, 1911 (Rudolph Ganz, pianist).

Song, "Die drei Zigeuner," November 18, 1911 (Ernestine Schumann-

Heink).

Concerto in A major, No. 2, for pianoforte, March 2, 1912 (Heinrich Gebhard, pianist).

1912-13. Dr. Muck, Conductor.

"Mazeppa," symplionic poem No. 6, October 12, 1912.

"Mephisto" Waltz, second episode, from Lenau's "Faust," March

15, 1913.

"The Battle of the Huns," symphonic poem No. 11, April 12, 1913. Concerto No. 1, E-flat major, for pianoforte, April 26, 1913 (Germaine Schnitzer).

1913-14.

Dr. Muck, Conductor.

"Les Préludes," symphonic poem No. 3, October 11, 1913.

"Hungaria," symphonic poem No. 9, January 24, 1914.

1914-15.

Dr. Muck, Conductor.

March of the Three Holy Kings, from "Christus," December 26, 1914.

"Faust" Symphony, January 2, April 3, 1915.

Arrangements and Accompaniments by Liszt performed at these Concerts.

"Lindenbaum," Schubert-Liszt, for pianoforte, January 27, 1883 (Carl Baermann, pianist).

Instrumentation of Schubert's Heroic March in B minor, Op. 40,

No. 3, October 13, 1883, November 17, 1894.-

Transcription of Schubert's "Auf dem Wasser zu singen," January 26, 1884 (Ernst Perabo, pianist).



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Schubert's "Wanderer" Fantasia, October 18, 1902 (Raoul Pugno, pianist).

Andante cantabile from Beethoven's Pianoforte Trio, B-flat major,

Op. 97, January 31, 1903.

Funeral March by Schubert, January 7, 1905 (in memory of Theo-

Schubert's "Young Nun," accompaniment orchestrated by Liszt,

November 2, 1907 (Mme. Schumann-Heink).

This list is probably incomplete. The programmes were not always explicit.

EARLY PERFORMANCES: Liszt's Galop chromatique for pianoforte was performed by Mr. Rakemann at a concert of the Boston Academy

of Music, January 1, 1842. "Les Préludes" was apparently the first of Liszt's orchestral works to be performed in Boston. "Festklänge" was performed on March 3, 1860, at a Philharmonic concert; as the programme said, for the first time in America.

Theodore Thomas brought out in Boston the "Mephisto" Waltz (October 10, 1870), "Gaudeamus Igitur," the Goethe Festival March, Huldigungs March, "Hunnenschlacht," "The Ideal," "Vom Fels zum Meer," "Mazeppa," "Orpheus," "Prometheus."

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(Born at Carlsruhe on November 29, 1862; living at Munich.)

"Praeludium und Doppelfuge für Orgel (Choral am Schluss mit 4 Trompeten und 4 Posaunen)" was composed and published in 1907. It is said that it was projected many years before this date.

The composition is dedicated to "Master Anton Bruckner in faith-

ful remembrance." There is this introductory note:—

"It was in Bayreuth after the first performance of 'Parsifal.' An

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enthusiastic crowd had assembled at Angermann's. I also, a young and raw musician, went in there, and soon found myself in lively conversation with my neighbors at the table, two young men from Vienna, who made themselves known as fiery disciples of the 'new school,' as was I myself.

"Our fervid talk was interrupted for a moment, when my new friends drank to an old gentleman sitting at a table near by and cried out: 'Here's to you, Herr Professor!' He had the finely chiselled face of Cæsar. He responded to the pledge in a most friendly manner with a mighty draught, and this incident was repeated so often and with such comparative quickness, that already my curiosity roused me to learn who the man was at the table on the other side. I asked and was informed that he was no less a person than Anton Bruckner. This was for me the more joyful surprise, because I had heard his 'Romantic' symphony the winter before, and been powerfully impressed by the bold and inherently profound composition. Might I say this to the Herr Professor? My Viennese friends, formerly pupils of Bruckner, gladly I was introduced, and, overjoyed, I thanked the master said 'Yes.' for his noble work.

"In this manner I learned to know the man, who four years later was my teacher.

"Bruckner, too, who was then little honored, and outside of Vienna hardly known, was manifestly glad to have found unexpectedly a glowing admirer of his art. He invited me to look him up early the next morning, so that he could show me Bayreuth.

"That was a memorable day!

"Very early we began our wanderings by a walk to the Festspiel hill and ended in the afternoon with a devout visit to the garden of the Villa Wahnfried. In between I had an experience that will always remain one of my most charming recollections.

"When we had come to the chief Protestant church, Bruckner entered it, to pray, not merely to show it to me. He stood there for a long time, fervently performing his devotions. Suddenly, he turned towards me and asked whether he should play something to me on the

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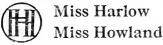
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organ. I had heard of Bruckner's mastery of this instrument, and joy-

fully welcomed his proposal.

"We were all alone in the spacious room of the church. Bruckner played, I blew the bellows. It was so for a time; then he declared that I must see as well as hear how he played; he bade me find a substitute for my task and, after I had obtained one on the street, placed me next him on the organ bench.

"And then he began anew. Who ever heard Bruckner improvise on the organ will be able to judge what an overpowering impression it must have made on me, the young musician, as he intoned an original, wild, ascending theme, elaborated it into an artistic fugue, and worked it intensively in all conceivable metamorphoses, crowning the imposing edifice of tones with a mighty organ-point.

"The beginning of the theme was as follows:—

[Here Klose gives in notation the theme which is quoted at the beginning of his own Prelude and serves as the first subject of his own

Double Fugue.]

"I hope no one will misconstrue it as arrogance if in remembrance of the impression made in that hour I have based the following composition on this motive; that in the dedication one will recognize only the grateful restoration of a precious treasure to him who once entrusted it to me.

F. Klose."

We are indebted to Mr. George Weston for the following analysis. Mr. Weston has known Klose for many years, and spent summers with him at Thun.

"The Prelude, Andante, C minor, 4-4, opens with the broken chord, running up through three octaves, which Klose recalls as the beginning of Bruckner's improvisation, and uses later for the beginning of the fugue theme. This leads directly to the chorale,—here given out softly in four-part harmony,—which is later to form the climax of the work. The chorale is then twice repeated: first with rhapsodic brokenchord passages between the phrases, then continuously with the melody

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in the bass and a flowing accompaniment in sixteenth notes, beginning softly, then growing more agitated in pace and rhythm, until after some rich harmonic sequences over an organ-point, a climax is reached on the dominant. Here the prelude ends. The fugue, Allegro moderato, 4-4, C minor, starts with the rushing broken chord above-men-The main part of the theme is broad and full of character. The development of the fugue is vigorous and consistent without being academically orthodox,—for example, portions of the chorale, worked thematically, are occasionally used to lead over from one section of the fugue to another; and sometimes the transitional portions are of the nature of extensive free fantasia related to the main body of the work more in mood than in correspondence of thematic material. In the stricter passages,—such as when the chorale melody appears in the bass simultaneously with the fugue, the technical difficulties are surmounted with an absence of apparent effort which calls to mind the expression ame sebastienne, with which Emile Jaques-Dalcroze long ago characterized Klose.

"The longest of the free fantasias—a kind of revery—leads to the organ-point which carries the work to its climax: the chorale (Allegro, 2-2) the full organ reinforced by four trumpets and trombones (two tenor and two bass). The latter feature suggests the old German custom of blowing chorales from the church towers on Christmas eve.

The work ends in a long-drawn triumphant chord of C major."

Klose first studied with Vincenz Lachner; later with Adolf Ruthardt at Geneva, and Anton Bruckner at Vienna. He taught for a short time at the Geneva Academy of Music, then devoted himself at Vienna, Carlsruhe, and Thun exclusively to composition. For a time he was teacher of theory at the Conservatory of Music in Basle, but on September 1, 1907, he succeeded Ludwig Thuille, who had died, as teacher of composition at the Munich Academy of Music. His chief compositions are a Mass in D minor for solo voices, chorus, orchestra, and organ; "Elfenreigen" and "Festzug" for orchestra; "Vidi aquam," for chorus, orchestra, and organ; a symphonic poem in three parts, "Das Leben ein Traum," for orchestra and organ and at the end female

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voices, a declaimer, and brass instruments (produced by Mottl in 1899 at Carlsruhe); Elegie for violin and orchestra; the dramatic symphony, "Ilsebill" ("Der Fischer und seine Frau," produced at Carlsruhe, 1903); male choruses; "Die Wallfahrt nach Kevlaar" (Heine) for a declaimer, three choruses, orchestra, and organ (1911); string quartet; "Ein Festgesang Nero's" (poem by Victor Hugo), for tenor solo, chorus, orchestra, and organ (Munich, February 24, 1913).

Mr. Watson says of him: "Until comparatively recent years, Friedrich Klose was not widely known in musical circles, even in his native Germany, or in Switzerland, of which country he is a citizen. He has been content quietly to wait for recognition. Some years ago the conductor Ferdinand Loewe remarked to the writer: 'I have known Klose twenty years, but he has never brought me one of his scores.' The success of 'Ilsebill' was a turning point in Klose's career, and not long after the performance at Munich he was offered the position of professor of musical theory and composition at the Akademie of that city. In this position Klose has gathered about him a considerable number of talented young musicians from various European countries; and his compositions of these latter years have been performed with more than ordinary success.

"His works as a whole are comparatively few in number. Severely self-critical, he composes with much care and deliberation. Unaffected by fashions of the hour, he has gradually worked out a strongly individual style. He develops his musical ideas logically, without lapsing into pedantry; his harmony is rich; he has a gift of sustained melody; his orchestration is often elaborate, but not confused or heavy. There is in his music a welcome absence of bombast parading as profundity of thought and feeling, the curse of so much recent German music. Moreover, Klose is anything but narrowly national in his musical

taste: one of his most-admired composers is Berlioz."

Bruckner (1825–96) first studied the organ when he was twelve years old, with J. B. Weiss, of Hörscheng. When he was received as a choirboy in the famous abbey of St. Florian, which contained an organ of four manuals and about eighty speaking stops, he studied the organ with Kattinger. As a subordinate school-teacher at Windhag at a salary of seventy-five cents a month, he found one of his duties was to play the organ in church. Transferred to Kronstorf, a village of one

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hundred and fifty ir habitants, he afterwards moved to Stevr, where there was a fairly good organ. In his latter years he prayed that, if he could not be buried under the great organ at St. Florian, he might rest in the churchyard at Stevr. In 1845 he was appointed a teacher at St. Florian, where he was happy and in a better pecuniary condition. It is said that he used to practise at that time ten hours a day on the pianoforte and three on the organ. In 1853 he visited Vienna, where he played the organ before Simon Sechter, Ignaz Assmayer, Gottfried Prever, and made a brilliant showing. Three years later he was appointed organist of the old cathedral at Linz.

Bruckner took lessons in theory from 1856 to 1860 of Sechter. profited by this training so that he astonished his master, Hellmesberger, Herbeck, Dessoff, and Becker, when he submitted himself to them for an examination in counterpoint. Herbeck, who had even then some idea of Bruckner's skill, proposed that, if the applicant were able to develop in fugued style on pianoforte or organ a theme then given, the result should be considered as proof of his ability more than any display of knowledge by word of mouth. Bruckner accepted the offer, and they all went to a church. Sechter gave a theme of four measures, Herbeck asked Dessoff to add four more; and, when Dessoff refused, Herbeck lengthened the theme by eight measures, at which Dessoff exclaimed, "You monster!" Bruckner studied the theme for some time. He seemed anxious, so that the examiners were merrily disposed. At last he began his introduction, which was followed by a master-fugue, then by an improvisation. All wondered, and Herbeck said, "He should examine us."

Sechter died in 1867. Bruckner was then invited to take the chair of organ and counterpoint at the Vienna Conservatory of Music. He finally consented, was enrolled as a teacher, made a professor three years later, and after a service of twenty-three years he retired in the course of the season 1891–92. In 1878 he was appointed organist of the Royal orchestra of Vienna.

In 1869 he went to Nancy to compete with other organists at the dedication of a new organ in the church of St. Epore. Dr. Rudolf Louis in his life of Bruckner (1905) has much to say about his driving

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his competitors from the field; but his rivals were Rigam, Renaud de Vilbac, Stern, Girod, Oberhoffer, and others, whose names are almost forgotten. In 1871 lie gave an organ recital, or two or three recitals, in the Albert Hall, but it was then said that he was awkward in handling the devices of the instrument, and that he showed an imperfect knowledge of the art of registration. Dr. Louis does not mention this adverse criticism, but any one acquainted with the organs in Austria and Germany at that time would easily believe the criticism to be well

Bruckner's worship of Wagner is well known. They met for the first time at the performance of "Tristan und Isolde" at Munich in 1865, "Parsifal" was produced at Bayreuth in 1882 when Klose met Bruckner in a restaurant as they were drinking. One of the latter's petty passions was the enjoyment of Pilsner beer, which he gave up with extreme unwillingness when the physician ordered a rigorous diet for his dropsy. "But," says Louis, "in this he was not given to excess, although, a true German, he could carry a large amount."

These compositions for organ have been played in Symphony Hall at concerts of the Boston Symphony Orchestra:—

1900, October 20. Handel, Concerto for organ No. 4, in D minor, Op. 7. Wallace Goodrich, organist; Mr. Gericke, conductor.

1902, December 27. Horatio Parker, Concerto in E-flat for organ and orchestra, Op. 55. Horatio Parker, organist; Mr. Gericke, conductor. First performance. 1903, April 11. Guilmant, Symphony No. 1, in D minor, for organ and orchestra,

Op. 42. Wallace Goodrich, organist; Mr. Gericke, conductor.
1906, April 14. Bach, Toccata in F major for organ. Wallace Goodrich, or-

ganist.

1907, December 28. Bach, Toccata in D minor for organ (Peters' ed., Vol. IV., No. 4). Wallace Goodrich, organist.

1909, April 10. Chadwick, Theme, Variations, and Fugue, for organ and orchestra. Wallace Goodrich, organist; Mr. Fiedler, conductor.

1912, December 28. Bach, Toccata in D minor for organ (Peters' ed., Vol. IV., No. 4). John P. Marshall, organist.
1914, December 26. César Franck, Chorale in A minor for organ. John P. Mar-

shall, organist.

Erratum: Programme Book of March 26, 27, 1915. Page 1107, last line. "Opera House concert, February 16, 1893 (Mr. Weingartner conductor)." For "1893" read "1913."

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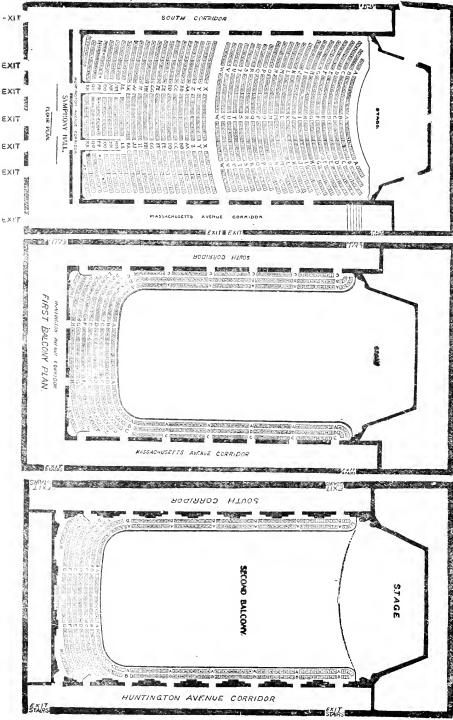


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Programme of the Twentieth Rehearsal and Concert

WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE



FRIDAY AFTERNOON, APRIL 9
AT 2.30 O'CLOCK

SATURDAY EVENING, APRIL 10
AT 8.00 O'CLOCK

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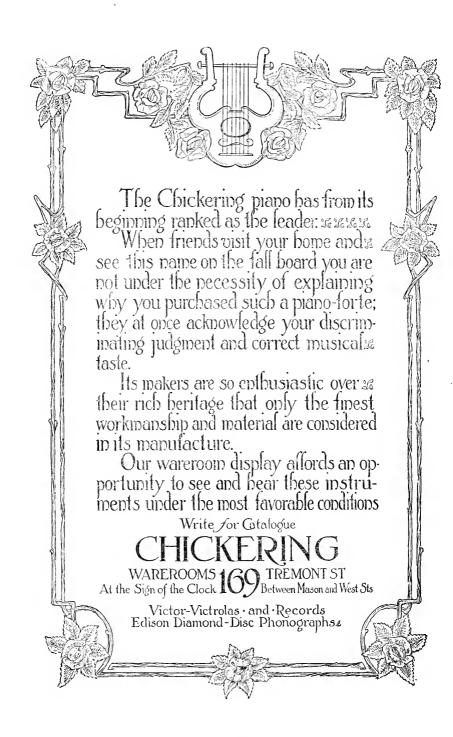
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		Violins.						
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Van Wynbergen, C. Blumenau, W.								
Violoncellos.								
	ller, J. gel, R.	Barth, C. Nast, L.		ski, M. nann, E.	Steinke, B. Warnke, J.			
		Basse	s.					
Kunze, M. Gerhardt, G.	Agnesy, K. Jaeger, A.		Seydel, T. Huber, E.		Ludwig, O. Schurig, R.			
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Wendler, G. Lorbeer, H. Hain, F. Resch, A.	Jaenicke, B. Miersch, E. Hess, M. Hübner, E.		Heim, G. Mann, J. Bach, V. Kloepfel, l	L.	Alloo, M. Belgiorno, S. Mausebach, A. Kenfield, L.			
Тива.	HARPS.	T_{YM}	IPANI.	Perc	USSION.			
Mattersteig, P.	Holy, A. Cella, T.	Neun	nann, S. ller, F.	Zahn, F. Burkhard	Senia, T.			
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Twentieth Rehearsal and Concert

FRIDAY AFTERNOON, APRIL 9, at 2.30 o'clock

SATURDAY EVENING, APRIL 10, at 8.00 o'clock

Programme

Korngold

- . Sinfonietta for Full Orchestra, Op. 5 First performance in Boston
- I. Fliessend mit heiterem Schwunge.
- II. Scherzo.
- III. Molto andante.
- IV. Finale.

Beethoven

- Concerto for Pianoforte, No. 5, in E-flat major, Op. 73
- I. Allegro.
- II. Adagio un poco moto.
- III. Rondo: Allegro ma non troppo.

Sinigaglia

Overture to Goldoni's Comedy, "Le Baruffe Chiozzote" ("The Chioggian Brawls"), Op. 32

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SINFONIETTA FOR FULL ORCHESTRA, Op. 5.

ERICH WOLFGANG KORNGOLD

(Born at Brünn, May 29, 1897; now living in Vienna.)

This Sinfonietta was performed for the first time at a concert of the Philharmonic Society in Vienna, November 28, 1913. Felix Weingartner conducted. The other pieces on the programme were Beethoven's overture to "The Creatures of Prometheus;" Schumann's Symphony in D minor; and Brahms's "Academic" overture.

The first performances in the United States were by the Chicago Symphony Orchestra in Chicago, April 3, 4, 1914, Frederick Stock conductor. The programme also included Scheinpflug's overture to a Comedy of Shakespeare; d'Indy's symphony on a French mountain song for orchestra and pianoforte (Heinrich Gebhard, pianist); and César Franck's Variations symphoniques for orchestra and pianoforte (Mr. Gebhard, pianist).

The score, dedicated to Felix Weingartner, was published in 1914. It calls for these instruments: three flutes (one interchangeable with piccolo), two oboes (one interchangeable with English horn), two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, a set of four kettledrums, snare-drum, cymbals, triangle, Glockenspiel, deep bells in F-sharp and B, two harps, celesta, an upright pianoforte,—"the pianino should be placed next the celesta behind the violins,"—sixteen first violins, six-

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teen second violins, twelve violas, twelve violoncellos, eight double basses (four with the C string).

On a fly-leaf is a motto in notation, entitled "Motive of the joyful heart." This motto shows the youthful, joyous nature of the Sinfonietta. It is not the basic theme of the movements, which have independent thematic material, but it runs through the work and colors it; it enters into the melodic, harmonic, and rhythmic scheme of this or that theme; it is heard in the developments and in the jubilant close.

Fliessend mit heiterem Schwunge (In a flowing manner with a joyful swing), B major, 6-4. The chief theme, a variant of the motto with an extension, begins at once, molto espressivo, violins supported by wood-wind instruments. The extension includes an inversion of the motto. Horn and violoncello introduce a subject, which is used later as a subsidiary theme and then developed. High chords for solo violin, harps, and celesta, with the motto in counterpoint, lead, after a ritardando, to the second subject, G major, announced partly by the clarinet and partly by the violins. A second section of the subject (first violins) is used considerably later. The motto theme reappears. After a molto ritardando the chief theme is worked out in the violoncellos, answered by the second violins. The second section of the second subject is developed by the violoncellos. There is episodical matter, and then the chief theme is again developed, first by the trumpets. In the recapitulation subject, the opening theme is proclaimed fff in augmentation. The second subject is now in B major (clarinets and violoncellos). The second section follows as before in the strings. The coda begins with a melodic transformation of the chief theme (violoncellos). The motto theme is heard again, and there is further development of the material already introduced. The movement ends quietly.

II. Scherzo. Molto agitato, rasch und feurig, B-flat major, 3-4. The movement opens with the motto theme, which appears in two forms, for strings, to which trumpets are added, and, in imitation, basses and wood-wind instruments. There is a stormy idea for trumpets and trombones answered by wood-wind instruments and strings (pizzicati). This is developed. The first theme is again suggested. There is an episode for solo violin and muted trumpet. The greater part of the first division is a development of the motto theme. The chief theme of the Trio is derived from the motive of the joyful heart through augmentation and a broad melodic structure. There is a waltz episode, F major, 3-4 time, alternating with 4-4 time. The Trio theme returns. The first division is partially repeated. The Coda is derived from the Trio. It closes with chords alternating between B major and B-flat major.

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III. Molto andante. Träumerisch (in a dreamlike manner), B major, 4-4. After two measures (harmonics of divided strings) the English horn with harp harmonics gives out the expressive chief theme. The motto theme is heard in the basses. There is a diminution of the chief melodic idea for the horns with strings pizzicati. The subsidiary theme is based on the motto (violoncellos and violas, later violins). The chief theme is in diminution for the strings, then changed melodically and harmonically for violas, violoncellos, and horns; it then is given to full orchestra with the motto in the basses. A development of this and a reference to the subsidiary theme fill the remaining portion of the movement.

IV. Patetico, B minor, 6-4. There is an introduction derived from the motto and from a fugato, whose theme (2-2) starts in the basses. Much of the fugato's material is an inversion of the motto. Molto ritenuto. The main movement, Allegro giocoso, B major, 4-4, opens with a fortissimo theme. There are constant changes in the tempo. After development, a melodic passage for violoncellos leads to the second theme (viel gemässigter und gensanglich) for first violins. The development begins in the wood-wind and muted trumpets with a merrily rhythmed phrase that had just been given to horns and trumpets. The motto is now and then suggested. The music has at times a march-like character. There is a new transformation of the motto for the brass. After a crescendo the recapitulation section opens with the chief subject in augmentation and the omission of the first eight measures. There is repetition of the exposition pages. The second theme is now in B major. At the end the motto plays an important part.

A Sinfonietta is generally understood as a little symphony, as Raff's



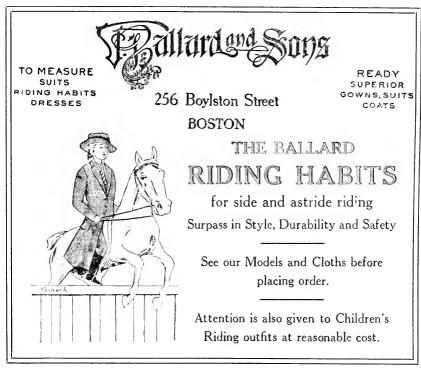
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Sinfonietta for wind instruments, Op. 188 (1873). The word is not found in the music dictionaries of the eighteenth century, Brossard's, Walther's, Rousseau's, nor is it to be found in certain modern dictionaries. Reger's Sinfonietta for orchestra, Op. 90, is an elaborate work.

* *

Korngold is the son of Dr. Julius Korngold, the music critic of the Neue Freie Presse of Vienna. The boy showed his musical gifts at an extraordinarily early age. At the age of five he could play the pianoforte in chamber music, and he began to compose little pieces. When he was nine years old he had written a dramatic cantata. 1910 Dr. Korngold sent some privately printed compositions of the boy—then thirteen years old—to Richard Strauss, who thus acknowledged them: "I have received the compositions and have read them through with the greatest astonishment. You are sincerely to be congratulated. The first feeling I had was one of awe and apprehension, succeeded by the fervent wish that so precocious a manifestation of genius may have the opportunity for normal development. Such assurance of style, mastery of form, individuality of expression, and sense of harmony. It is truly astonishing." It is said that these compositions were a pianoforte sonata, a pantomime in two pictures ("Der Schneemann") for the pianoforte, and a set of six character



studies, for which Don Quixote was the model, also for the pianoforte. The boy's fame was spread abroad by an article of two pages and a half, "Ein neuer Komponist," written by Dr. Ernst Decsey, of Graz, and published in the Signale of March 2, 1910. The Sonata in D minor, with the Finale, a Passacaglia movement, twenty variations on a theme by Alexander von Zemlinsky, was analyzed and the judgments of Strauss and Professor Hermann Kretzschmar, who had said, "I know of no analogous case but that of young Handel," were quoted. Dr. Decsey added the names Mozart and Mendelssohn.

The boy studied the pianoforte and composition with Alexander von Zemlinsky,* and he took some lessons in counterpoint from Robert Fuchs. Early in 1911 he visited Berlin, where on March 8, in Bechstein Hall, a special "matinee" was given. He then played a pianoforte arrangement of his trio for pianoforte, violin, and violoncello, two movements of his second pianoforte sonata, the Passacaglia from his first pianoforte sonata and excerpts from his "Märchenbilder" for the pianoforte. A contemporary newspaper stated that in the audience of deeply interested musicians were Dr. Karl Muck, Engelbert Humperdinck, Christian Sinding, Mme. Sembrich, and Mme. Hans von Bülow.

*Zemlinsky was born in Vienna, October 4, 1872. Pupil of Anton Door, pianoforte, and, at the Conservatorium of Kren, Robert Fuchs and J. J. Fuchs in composition, he was appointed first conductor of the Court Opera in Vienna in 1906, and in 1909 first conductor at the Court Opera of Mannheim. His works include a prize opera "Sarema" (Munich, 1897), an opera "Es war einmal" (Vienna, 1900—see Eduard Hanslick's "Aus neuer und neuester Zeit," Berlin, 1900, pp. 44-50); orchestral suite, quintet, violin suite, many pianoforte pieces. He is the brother-in-law of Arnold Schönberg.

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The boy said to a reporter that his chief delight was in reading; that he had read over two hundred comedies and was in search of a libretto for a comic opera. On March 9, 1911, the trio was played in Berlin by Arnold Rosé and Friedrich Buxbaum, of Vienna, and the composer, at a Rosé concert.

Korngold's chief compositions are as follows:-

"Der Schneemann," pantomime in two scenes. This was written for the pianoforte and as an exercise in composition. Orchestrated by Zemlinsky it was produced at the Court Opera, Vienna, on October 4, 1910, with Wolf-Ferrari's "Il Segreto di Susanna." Mr. Willie von Sachs, writing from Vienna, October 6, 1910, gave a description of the production which was published in the Sun (N.Y.), October 23 of the same year. "In the last few months the Viennese and also a number of Continental newspapers have teemed with accounts of a new musical genius who had burst upon the world, bidding fair to put all previous records of juvenile precocity in the shade. Articles than which nothing could have been more lavish in praise and admiration were written in a spirit of boundless appreciation; the greatest German musical authorities, such as Richard Strauss, Felix von Weingartner, and Ernst von Schuch, added their corroborative testimony to all that had already been contributed; in short, nothing had been omitted in 'the most musical town of Europe' to call attention to the new star of transcend-





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ent lustre that had arisen. Some charity performances that were given in one of the official palaces made the upper ten acquainted in a more or less tentative way with Erich Wolfgang Korngold's 'Schneemann' (snow man), a pantomine written when the boy was eleven, and when his thoughts and ambitions did not go beyond a modest performance en camera. Encouraged by the success of the charity performances, when a piano served as accompaniment to the mimic occurrences on the stage, Director von Weingartner hastened to secure the rights of public performance, gave it to the lad's teacher, Zemlinsky, to be orchestrated and enrolled it in the list of his novelties for the coming season. How much chance of being performed the little work would have had if it had been sent in for approval anonymously must be left to individual Not the least of its claims to public attention was certainly the knowledge that it was the work of so young'a child and the fact that for the purposes of Vienna it had been so magnificently advertised that any director, had he had no other reasons, would have been justified in producing it. . . . With the single exception of André Wormser's 'Enfant Prodigue' it has been difficult, nay impossible, to find a general public for pantomine, save as understood in England at the time of the Christmas holidays. The art of dumb action, often as it has been tried, especially in Paris in recent years, has proved in the long run caviare to the general public, and has disappeared in spite of earnest effort and unstinted approbation. A combination with dancing

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would seem to be the only form in which it can be made palatable to an average audience, and only with this powerful adjunct, as was the case with all the memorable productions of the Russian dancers, who had such success in Paris and London, can any lasting career be hoped for by new works of this special character. No such considerations, however, did the youthful composer have when he originally penned his astonishingly clever little work. 'Some are born to greatness, others have greatness thrust upon them.' It is enough of an achievement at such an age to have been performed at one of the most exclusive playhouses of the Continent, and in face of the very highest expectations that have been raised to have been able to furnish such creditable evidence of unusual talent. Apart from the mere invention disclosed by the score, which is apparently as facile as it is abundant, the technical work, the clever juxtaposition of leading themes, their musicianly development and a distinct originality in his form of expression stamp the boy as gifted in an altogether unusual manner. The action of 'Der Schneemann' is based upon one of the innumerable variations of the Columbine and Pierrot theme; the former separated from her devoted swain, the latter playing sentinel and serenader beneath her window and taking the place of the snow man till he thus effects an entrance into her closely guarded home, whence he elopes with her, to the consternation of Pantaloon. A pretty conceit is when this old

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Cerberus takes a drop too much to help him over the fright at seeing the snow man enter his room, and then imagines he sees not one, but half a dozen. All of which is illustrated most entertainingly by the music, when the theme of the snow man is made to go through any number of transmogrifications. That the juvenile composer on the occasion of the first performance was showered with plaudits and tasted all the premature joys of a successful career must be added to the faithful record of the evening's occurrences. Franz Schalk, whose customary field of action is the Wagner works, conducted with musicianly conscientiousness; Professor Rosé lent his exquisite tone and ripe art to the violin obbligato; the King and Queen of the Belgians, with the entire Austrian court, dropped in at the opera after the state dinner; in fact none of the most flattering honors seemed to be missing. And vet in the child's own interest it is devoutly to be hoped that all the attention he has elicited since he was discovered for the purposes of publicity may be diverted until some day, as a full fledged composer, he can make his appeal for the stamp of approval without having to rely on the adventitious aid of a precocity however remarkable."

"Der Schneeman" was performed at Leipsie in 1911, and has been played in many other cities. Excerpts from it were performed in London at Promenade concerts in August and September, 1912.

Op. 1, Trio in D minor, for pianoforte, violin, and violoncello. The Trio was begun in December, 1909, and completed in April, 1910, before Korngold was thirteen years old. The first performance was in New York on November 17, 1910. The players were Miss Adele Margulies, Leopold Lichtenberg, and Leo Schulz.

Op. 2, No 1, Pianoforte Sonata in D minor.

Op. 2, No. 2, Pianoforte Sonata in E major. First played by Arthur Schnabel in Berlin on October 13, 1911.

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Op. 3, "Märchenbilder." Seven pieces for the pianoforte: No. 1, Die verzauberte Prinzessin; No. 2, Die Prinzessin auf der Erbse; No. 3, Rübezahl; No. 4, Wichtelmännehen; No. 5, Ball beim Märchenkönig; No. 6, Das tapferer Schneiderlein; No. 7, Das Märchen spricht den Epilog.

Op. 4, Overture to a Drama. First performed at Leipsic in manuscript at a Gewandhaus concert, December 14, 1911. First performed in the United States at New York by the Philharmonic Orchestra, Mr. Stransky conductor, November 28, 1912.

Op. 5, Sinfonietta in B major. First performed at a Philharmonic concert, Vienna, November, 1913. First performances in the United States, by the Chicago Orchestra, Frederick Stock conductor, at Chicago, April 3, 4, 1914.

Op. 6, Sonata in G major, for violin and pianoforte. First performed by Carl Flesch and Arthur Schnabel in Berlin and Vienna in the fall of 1913. First performance in the United States by Leopold Lichtenberg and Adele Margulies, New York, February 24, 1914.

Korngold has also written other pianoforte pieces and some songs. The songs Ständchen, Schneeglöckehen, Nachwanderer, and Sangesmut were sung for the first time on February 15, 1912, at Frankfort, by Hans Vaterhaus, bass-baritone.

The overture to a drama was performed in Boston by the Philadelphia Orchestra, Leopold Stokowski conductor, February 15, 1914.

The first two movements of the sonata for violin and pianoforte were played in Boston by Miss Josephine Durrell, violinist, and Mr. Lee Pattison, pianist, on April 1, 1915.

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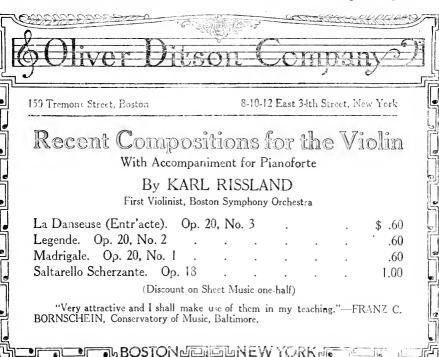
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Mr. Leonard Borwick was born at Walthamstow, Essex, England, on February 26, 1868. He is the son of a distinguished amateur violoncellist, Alfred Borwick. When the son was five years old, he took pianoforte lessons of an organist named King, at Tottenham. When he was eleven, Henry Bird taught him at Blackheath. In 1883 he went to Frankfort, where he was for a year Miss Marie Schumann's pupil, after which he studied with Mme. Clara Schumann, and took lessons of Bernhard Scholz and Iwan Knorr in composition. He played Beethoven's Concerto in E-flat major at a Museum concert in Frankfort, November 8, 1889; on May 8, 1890, he played Schumann's Concerto at a Philharmonic concert in London; and a year afterwards he played Brahms's Concerto in 1) minor at a concert of the Philharmonic Society in Vienna, led by Haus Richter. For many years he gave concerts with Plunket Greene in London; he was often the pianist with Joachim and his quartet; he has frequently played in France, Germany, Norway, and Sweden. In the summer of 1911 he visited Australia, and afterwards gave concerts on the Pacific Coast of this country. has transcribed for the pianoforte orchestral pieces by Debussy and played them at his concerts; he has also made other transcriptions and written original pieces.

On December 6, 1911, Mr. Borwick gave a recital here in Jordan Hall when he played his own transcriptions of Bach's Organ Fugue in



G minor and the Choral Prelude "Sleepers Awake!" Beethoven's Sonata, Op. 111; Paderewski's Thème varié; Chopin's Barcarolle and Scherzo No. 3; also pieces by Graun, Sgambati, Scarlatti-Tausig, Rachmaninoff, and Moszkowski.

Concerto No. 5, E-flat, for Pianoforte and Orchestra, Op. 73.

Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven wrote this concerto in 1809 at Vienna. The town was occupied by the French from May 12 to October 14. Other works of the year were the String Quartet in E-flat, Op. 74, the Sonata in E-flat, Op. 81 a, Sonata, F-sharp major, Op. 78, a march for a military band, some pianoforte pieces, and songs. And it was in 1809 that Joseph Haydn died.

The autograph bears this inscription: "Klavier Konzert 1809 von LvBthvn." The concerto was published in February, 1811, and the title read as follows: "Grand concerto pour le Pianoforte avec accompagnement de l'orchestre composé et dédié à Son Altesse Impériale Roudolphe Archi-Duc d'Autriche, etc., par L. v. Beethoven Œuv. 73."

It is said that the first public performance of which there is any record was at Leipsic on November 28, 1811. The pianist was Friedrich Schneider.* The Allgemeine Musik Zeitung described the concerto as "without doubt one of the most original, imaginative, effective, but most difficult of all existing concertos." Schneider, it seems, played "with soul" as well as force, and the orchestra accompanied remarkably, for "it respected and admired composer, composition and pianist."

* Johann Christian Friedrich Schneider, organist, pianist, composer, teacher (1786-1853). He was busy as organist, pianist, and conductor at Leipsic from 1807 to 1821, when he settled at Dessau, where he died.

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The first performance with which Beethoven was concerned was at Vienna on February 12, 1812, when Karl Czerny (1791-1857) was the pianist. The occasion was a singular sort of entertainment. Theodor Körner, who had been a looker-on in Vienna only for a short time, wrote home on February 15: "Wednesday there took place for the benefit of the Charitable Society of Noble Ladies * a concert and a representation of three pictures after Raphael, Poussin, and Troyes, as Goethe describes them in his 'Elective Affinities.' A new concerto by Beethoven for the pianoforte did not succeed." Castelli's "Thalia" gave as the reason of this failure the unwillingness of Beethoven, "full of proud self-confidence," to write for the crowd. "He can be understood and appreciated only by the connoisseurs, and one cannot reckon on their being in a majority at such an affair." Theyer moralizes on this statement. "The trills of Miss Sessi † and Mr. Siboni ‡ and Mayseder's Variations on the March from 'Aline's were appropriate to the occasion and the audience." And he might have added with reference to this concerto the line of Burns, slightly altered:—

"Compar'd with this, Italian trills are tame."

The programme of this entertainment is as follows:—

- 2. Raphael's "Queen of Sheba doing Homage to King Solomon."
- 3. Scene and Aria from "'Adelasia ed Aleramo" (Sung by Ther. Sessi, her first appearance.)

*The title of this society was "Gesellschaft adelicher Frauen zur Beförderung des Guten und Nützlichen."

† There were four distinguished sisters by the name of Sessi. Marianne (1776-1847) was, perhaps, the most famous, and she was applauded in many cities, although the Earl of Mount Edgeumbe heard her in London in 1875, and wrote: "The first woman, Sessi, was somewhat of a singer, with whom, though it was difficult to find fault, it was equally so to be pleased." The oboist Parke admitted that her voice was "Clear and powerful, its compass was extensive, and her style tasteful; but she sang without expression." Marianne married a rich grocer named Natorp. Imperatrice (1784-1808) married an army officer, Baron von Natorp, brother of the grocer. Caroline sang at Naples. Anna Maria (1790-1864) began her career at Vienna about 1811, and afterward was known on the stage as Neumann-Sessi. This debutante was probably Maria Theresa Sessi. She was of another family, and began her career at Parma in 1805; and on December 26 of that year she appeared at La Scala, Milan. She went to Vienna, afterward to cities of Poland and Russia, and from 1835 to 1837 she sang again in Italy, but without conspicuous success.

‡Giuseppe Siboni, celebrated tenor, was born at Bologna in 1782. He was for a long time at the operahouse in Prague. He died at Copenhagen in 1830.

§ Joseph Mayseder, violinist and composer (1780–1863), was born at Vienna, and he died there. He seldom gave concerts, and he never went on tours; yet, as a virtuoso, he was admired by Paganini. There were several operas founded on the story of Aline, Queen of Golconda. The most famous were by Monsigny (1766), Berton (1803), Boieldieu (1808), Donizetti (1828).

Casimir Anton Cartellieri (1772-1807), composer and chapel-master to Prince Lobkowitz at Liebeshausen.

 \P "Adelasia ed Aleramo." opera by G. S. Mayr (1763–1845), was produced at La Scala, Milan, December 26, 1806, when Sessi created a part.



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- 4. Grand New Concerto for Pianoforte, dedicated to Archduke Rudolph by Louis van Beethoven, played by Carl Cserny (sic).
- 5. Poussin's "Esther Fainting before King Ahasuerus."
- 7. VARIATIONS FOR VIOLIN ON THE MARCH FROM "ALINE" . . Maiseder (sic) (Played by Mayseder.)
- 8. Duet from "Adelasia ed Aleramo" (Sung by Sessi and Siboni.)
- 9. Franz de Troyes's "The Arrest of Haman by Command of Ahasuerus IN THE PRESENCE OF ESTHER.'

The Vienna correspondent of the Allgemeine Musik Zeitung wrote that the extravagant length of the concerto diminished the total effect which the "noble production of the mind" would otherwise have made. As for Czerny, "he played with much accuracy and fluency, and showed that he has it in his power to conquer the greatest difficulties." But the correspondent wished that there were greater purity in his performance, a finer contour.

The tableaux pleased mightily, and each one was repeated.

One of the first performances, if not the first, in Boston, was at a concert of the Germania on March 4, 1854. The pianist was Robert Heller.† The concerto has been played at these Symphony concerts by Mr. d'Albert (1892), Miss aus der Ohe (1888), Mr. Baermann (1882, 1885, 1889,

*"Debora e Sisera," oratorio (1794), by Pictro Guglielmi (1727 (?)-1804).

*"Debora e Sisera," oratorio (1794), by Pietro Guglielmi (1727 (?)-1804).

† Robert Palmer, known as Robert Heller, was born at Canterbury, England, in 1833. He studied music, and at the age of fourteen won a scholarship in the Royal Academy of Music, London. Fascinated by the performance of Robert Houdin, he dropped music to become a magician, and he came to the United States in September, 1852. Some say that he made his first appearance in New York at the Chinese Gardens as a Frenchman; others, that his first appearance was at the Museum, Albany, N.Y. He met with no success, and he then went to Washington, D.C., where he taught the piano and served as a church organist. He married one of his pupils, Miss Kieckhoffer, the daughter of a rich banker, and at once went back to magic. In New York he opened Heller's Hall, and was eminently successful. He then went to London, opened Poole's Theatre, and he came back to New York in 1875. He had given exhibitions of his still in Australia and India. He died at Philadelphia November 28, 1878. His name stands very high in the list of magicians. His tricks of "second sight" for a long time perplexed the most skilful of his colleagues. And he was one of the first to use electricity as a confederate. In his will he instructed his executors to destroy all his apparatus. For a long and interesting explanation of his "second sight" tricks, see "Magic," by A. A. Hopkins (Munn & Co., New York, 1807). New York, 1897).

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1894), Mr. Faelten (1886), Mme. Hopekirk (1898), Mr. Paderewski (1899), Mr. Lamond (November 1, 1902), Miss aus der Ohe (January 20, 1906), Mr. Busoni (March 12, 1910), Mr. Backhaus, March 16, 1912), Mme. Teresa Carreño (February 7, 1914).

The concerto was, no doubt, as Mr. Apthorp said, called the "Emperor" "from its grand dimensions and intrinsic splendor." The orchestral part is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

The first movement, Allegro, in E-flat, 4-4, opens with a strong chord for full orchestra, which is followed by a cadenza for the solo instrument.

The first theme is given out by the strings, and afterward taken up by the clarinets. The second theme soon follows, first in E-flat minor softly and staccato by the strings, then legate and in E-flat major by the horns. It was usual at that time for the pianist to extemporize his cadenza, but Beethoven inserted his own with the remark, "Non si fa una cadenza mas' attacca subito il seguente" (that is to say, "Do not insert a cadenza, but attack the following immediately"); and he then went so far as to accompany with the orchestra the latter portion of his cadenza.

The second movement, Adagio un poco moto, in B major, 2-2, is in the form of "quasi-variations," developed chiefly from the theme given at the beginning by muted strings. This movement goes, with a suggestion hinted by the pianoforte of the coming first theme of the Rondo, into the Rondo, the Finale, Allegro, in E-flat, 6-8. Both the themes are announced by the pianoforte and developed elaborately. The end of the coda is distinguished by a descending long series of pianoforte chords which steadily diminish in force, while the kettledrums keep marking the rhythm of the opening theme.

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pianists. We quote from the excellent little book, "Beethoven: The Man and the Artist, as revealed in his own Words," compiled and annotated by F. Kerst, translated and edited with additional notes by H. E. Krelbiel (New York, 1905):—

"It has always been known that the greatest pianoforte players were also the greatest composers; but how did they play? Not like the pianists of to-day, who prance up and down the keyboard with passages in which they have exercised themselves—putsch, putsch, putsch;—what does that mean? Nothing. When the true pianoforte virtuosi played, it was always something homogeneous, an entity; it could be transcribed and then it appeared as a well-thought-out work. That is pianoforte playing; the other is nothing!" (1814.)

"Candidly I am not a friend of Allegri di bravura and such, since they do nothing but promote mechanism.

"The great pianists have nothing but technique and affectation." (1817.)

"As a rule, in the case of these gentlemen (pianoforte virtuosi) all reason and feeling are generally lost in the nimbleness of their fingers."

"These pianoforte players have their coteries, which they often join; there they are praised continually,—and there's an end of art!"

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given very little instruction, I have always followed this method which quickly makes *musicians*, and that, after all, is one of the first objects of art."

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"God knows why it is that my pianoforte music always makes the worst impression on me, especially when it is played badly."

Having heard Mozart's Concerto in C minor at a concert, he exclaimed to his companion: "Cramer, Cramer, we shall never be able to compose anything like that!"

ENTR'ACTE.

BÖCKLIN AT BASLE.

(From the *Pall Mall Gazette* of September 4, 1913; published here with reference to Reger's Four Tone Poems for orchestra [after Böcklin], performed here March 27, 1915.)

"If you would understand the genius of Arnold Böcklin," said my German friend, "you must see him at Basle. In Germany he is our Turner, our greatest Imaginative artist, whom you in England have never learned to respect as we respect your Turner." "Not seen Böcklin at Basle?" said my globe-trotting journalist friend. "Why, then, you know nothing about him. It's only at Basle you begin to understand him." So I went to Basle, cutting a long journey in the middle, and saw Böcklin, and came away—so contrary is the art-critical mind—with less respect than ever, but with a new admiration for Hans Holbein the Younger, and with a deep conviction of the

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irreconcilable divergence between British and German ideals in art. If we in England do not reach the German admiration of Böcklin, it is not because his works are unfamiliar to us. They have been reproduced a thousand times in books and magazines, printed on tinted paper to emphasize their imagination, and occasionally certain of his pictures have been shown in London. It is quite unnecessary for even the most devoted student of Böcklin to make the journey to Basle. In Basle it was that he was born, but it is in Berlin and elsewhere that the cream of his work—or such cream as was his—can be found.

No comparison of imaginative painting could be more strained or ludierous than the comparison between the art of Turner and the art If we stop to compare the two it can only be to mark the extraordinary differences between them. Turner's art was broadbased on a long apprenticeship to Nature and a complete mastery in the power of representation. Putting aside for the moment his astounding individual gifts in color, which seemed to grow steadily in harmonies more beautiful throughout every stage of his career, we can see finally that even the wildest imaginative flights of the "last phase" were built on a firm foundation of knowledge. Color, light, and the music of form-all those impalpable essences of beauty are interpreted for us by genius which has first stooped to learn in the school of indefatigable and humble labor. If I remember aright my early reading of David Hume, Turner's imagination is of the kind that was defined by that philosopher as appealing to the reason as well as to the emotions of man.

On the other hand, incomplete mastery is the most obvious defect of Böcklin. He has sought to fly, as the familiar tag expresses it, long before he has learned to walk. His imagination is not pictorial, but literary. He wrests no secrets from Nature, for his visionary power is untrained, and it is only by distortion and over-emphasis that he can suggest occult gifts to minds as untrained as his own. His effects are invariably theatrical, of the limelight and slow-music

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convention, and he has constantly to practise tricks to hide his want of skill. He has no fluent technical dexterity, no fine draughtsmanship, and no beauty of paint. That is, I think, a pretty comprehensive list of defects for the rival of Turner, and you can find them all at Basle—all, indeed, in the self-portrait painted in 1893. That represents a picturesque, good-looking man in very "loud" striped trousers and a gorgeous check and striped necktie, who throws his head dramatically on one side and seems to defy the lightning which the "property" man is directing at him. This falsely sentimental pose is heightened by the palette held like a shield, but it does not conceal the badly-drawn hands, the failure in the foreshortening of the left arm, or the leathery quality of the paint. It is not even moderately a good work of art, and has hardly a passage either in design or color which can be related to competent craftsmanship.

Fortunately that is not quite the best of Böcklin as a portrait painter at Basle, for in another corner of the gallery are two little heads of Professor F. Burckhardt and of Burckhardt's wife, both early works, which are more tender and simple in feeling and seem to have been inspired by a study of that greater artist, also associated with Basle, Hans Holbein the Younger. I confess that the other "imaginative" works of Böcklin in the Basle Museum leave me impatient and uncritical. It is almost impossible to believe that any kind of reputation for ability can be attached to the painter of a picture like "Die Peste," which is nothing beyond a poor colored caricature of one of Holbein's "Dance of Death" series. And Böcklin's grandiose sentimentalism was not of the kind to reproduce the essential tragedy of the religious narrative, as in "Mary Magdalen by the Body of Christ." Bad conventional drawing fails here to capture one tithe of the emotion contained in a work like (say) Gauguin's "Christ," which made

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no pretensions, but seemed to have grown uncouthly, but humanly, under the stress of pain and sorrow. As for Böcklin's other works, the frescoes, empty and violent, and the plaster masks for the garden facade of the Kunsthalle, which Baedeker urges upon the tourist. these all make more difficult the question as to his fame. Whence has come the unmeasured popularity of Böcklin in Germany? That question can only be answered in Scots fashion—by asking another. Whence came the reputation of Professor Ernst Stückleberg, that indifferent artist, who obviously sits on the lowest step that leads to the Temple of Art, and who yet occupies a whole gallery to himself in the Museum at Basle? And how subsists the tremendous fame of Gustave Doré with the British public? If Britain still deserves her Doré, Germany perhaps equally deserves her Böcklin. It is a question of tweedledum and tweedledee, that should not concern either the artist or critic, but only the schoolmaster—and there, perhaps, we had better let it rest.

"ENGLISH" MUSIC.

(Robin H. Legge's article in the Daily Telegraph, London, February 28, 1914.)

Just recently there has been something of a lull in the musical world as to the superior claims of "English" music over all others for English consumption. Whether this is the calm before a storm or not, who shall say? Not for a moment is it to be supposed that the claimants have been struck dumb forever; there are too many of them! But the fact is that some six months have clapsed since the postman has brought me a letter from a "young British composer" with the usual complaint of "neglect" by the critics and the elder musicians, who have it in their power to help. In the days before the aforesaid six months, when letters on the subject were as the "leaves that strow the brooks in Vallombrosa," I was at the pains of answering my correspondents, my point being always to obtain a definition of terms as to what was actually and literally meant by "English" or "British" music. I



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regret that I am still awaiting that definition. Which is the more specifically English or British—Cyril Scott with his latest violin sonata, or Edward German with his "Henry VIII." dances; Josef Holbrooke with his quintet, or Percy Grainger with his "Mock Morris" dance; Roger Quilter with his "Now sleeps the crimson petal," and the music to his Christmas play, or Sir Hubert Parry with the revised version of his "Te Deum"?

Where, and oh, where, is the common denominator? What is that thing, that quality inherent in the music, which makes it specifically "British"? Of course, that is entirely another matter if English or British music is merely music composed by musicians of British (the greater includes the less) breeding and birth. But this leads to terrible complications. For how would you describe the music composed by musicians who happened to have been born in Britain of either foreign or partly foreign parentage? And to what nation would you ascribe the music of one who, like Mr. Albert Coates, had an English father but a Russian mother? Politically, Mr. Coates has never been anything but an Englishman, in spite of the above facts and that he was born and spent all his early years in St. Petersburg, while his mother was for long a naturalized Englishwoman. Frederick Delius is another case in point. He was born at Bradford, of parents who hailed, if my memory serves, from the Baltic Provinces. He was educated in England, and to the best of my knowledge and belief (and we have been personal friends since our student days in Germany about thirty years ago) he regards himself as an Englishman. Is this a matter of geography or what?

It must be clear to the eye of all musicians that there is not much in common between the musical expression of Delius and Parry, Stanford and Scott, German and Holbrooke, Grainger and Sir J. F. Bridge,

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Last week I quoted a sentence or two from a book of musical essays by Mr. Alfred Johnstone. In one essay he states that if a visitor from some unknown sphere were to glance through a number of our present-day newspapers he would come to think not merely that modern British music was the great theme it appears to be, but also that it was only right that this should be the case. Mr. Johnstone, I believe, lives somewhere under the Southern Cross, so is not immediately availble to tell us what he thinks of the attitude, not of our press, but of our public towards "British" music or music of British origin. Why is it that of the scores of new works that have been produced at the concerts of the Ernest Palmer Fund hardly a single one has grown to any semblance of popularity? Orchestras will not play it, we are told. But why? Why is it that the London Symphony Orchestra, who have struggled for long against the unequal odds entailed by the inclusion of British works in their programmes, have had ultimately to capitulate,

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and that their capitulation, which meant the announcing that for the present, at any rate, they could not see their way to produce any more native music, had the extraordinary effect of restoring their somewhat fallen fortunes, the subscription for this season advancing over its

predecessors by leaps and bounds?

To many of us whose duties call us away from London to the provincial festivals in the autumn it is not easy always to guess the reason for the apparent hostility of the public to the music made by their compatriots. But one must be frank (I fear we are not half so frank as we should be in the matter of British music), and own that far too often music creeps into festival schemes that must have found its way there through some outside influence. Yet, even so, it is difficult to account (save by a similar process) for the production of certain works by the "hated foreigner" which could not possibly (or so I imagine) have been accepted by any responsible music committee had they been capable of reading the scores before they accepted them. A case which occurred last year leaps to the eye.

To my thinking the question of "British" music and the British musical public is divisible into two parts. Of these the first is to decide what it is that constitutes British music. The second is why should music-lovers be tied up, in a matter so "universal" as music, to the parish pump of a silly localism such as is implied by the use of the term "British"? By all possible means let us hear the best of the music written by the best of the "young (and old) British composer." But in mercy do let us drop the everlasting adjective. Russian music is no better because we label it Russian, nor Italian for a similar reason, nor French, nor American, nor nigger, nor British, nor anything else. If the music is fit for hearing, by all means let us hear it, whether it come to us from the North Pole or the South, from anywhere through which the equator passes, or from anywhere in the north, south, east, or west. It is music that we call for. It is music that the public is erying out for. It is music that will make the universal appeal. And to the public it matters not one jot whence it comes.

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Meanwhile, I await a definition of "What is British music?"

OVERTURE TO GOLDONI'S COMEDY, "LE BARUFFE CHIOZZOTTE," OP. 32. LEONE SINIGAGLIA

(Born at Turin 51 August 14, 1868; still living.)

This overture was possibly suggested by the celebration of the two hundredth anniversary of Carlo Goldoni's birth (February 25, 1707, at Venice). The overture was performed for the first time in the spring of 1907 at a symphonic concert at La Scala, Milan, led by Arturo Toscanini. The score was published in 1908. Arrangements of it for pianoforte solo duet, made by Ernesto Consolo, were published at the same time.

"Le Baruffe Chiozzotte" is the title of a comedy written by Goldoni for Venice in 1761. It may be translated into English, "The Squabbles of the People of Chioggia." This little fishing village is a few miles from Venice. The story of the comedy is simple. Fishermen basket

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the fish which they have caught, and the women sit in the main street, knit lace, and chatter. Suddenly there is angry confusion, for a quarrel arises. There are shricks and blows. The street is opposite the beach, and the fishermen rush to take part in the row. The lovers, Lucietta and Titta-Nane, take sides, and abuse each other. At last the magistrate arrives and makes peace. He calls for food and wine, and there is fiddling, there is dancing.*

An opera in two acts, "Le Baruffe Chiozzotte," music by Tommaso Benvenuti, was produced at Florence, January 31, 1895.

Sinigaglia's overture is supposed to portray the general character of the comedy. The overture, dedicated to the composer's sister Alina, is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, snare-drum, triangle, cymbals, Glockenspiel, and the usual strings. Allegro con spirito, D major, 2-2, with a lively subject, fortissimo for full orchestra. This is worked at some length with a subsidiary theme of a quieter nature. There is a transition motive. The second chief theme, or "song theme," is in G major, moderatamente mosso, with the melody given first to the oboe and later to the first violins. This theme has also its subsidiary ('cello). The pace grows faster, the mood is gayer, and a motive is introduced (Allegro moderato) which has the spirit of the first theme. The wood-wind instruments and violins have a gossiping figure which is developed. The song theme, with the latter part changed, re-enters. The Allegro moderato motive is again brought in and then the lively first subject. There is a short coda. It will be seen that the overture is not in the strictly orthodox sonata form.

The first performances of this overture in the United States were by the Theodore Thomas Orchestra at Chicago, December 11, 12, 1908.

The first performance in Boston was at a "Pop" concert in Symphony Hall, Mr. Strube conductor, on May 3, 1909.

*See "Goldoni: a Biography," by H. C. Chatfield-Taylor (N.Y. 1913), pp. 348-358.

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The overture was performed here at a concert of the Boston Symphony Orchestra on March 11, 1911, Mr. Fiedler conductor.

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Goldoni says of this comedy in his Memoirs: "I composed a Venetian piece entitled 'The Chioggian Brawls,' a low comedy that produced an admirable effect.... I had been coadjutor of the criminal chancellor at Chioggia in my youth.... My position brought me in contact with that numerous and tumultuous population of fishermen, sailors, and women of the people, whose only place of meeting was the open street. I knew their manners, their singular language, their gaiety and their spite; I was enabled to paint them accurately; and the capital, which is only eight leagues distant from the town, was perfectly well acquainted with my originals."

Goethe wrote from Venice on October 10, 1786: "At last I can say I have seen a comedy: they played to-day at the San Luca Theatre 'Le Baruffe Chiozzotte,' which I should interpret, 'The Brawls and Shouting of Chioggia.' The characters are all sea-faring men, inhabitants of Chioggia, and their wives, sisters, and daughters. The usual babble of such people in good and evil—their dealings with one another, their vehemence, but kindness of heart, commonplace remarks, and spontaneous manners, their naïve wit and humor—all this was skilfully imitated. The piece is by Goldoni, and as I had been only the day before in the place itself, and as the voices and behavior of the sailors and people of the scaport still echoed in my ears and floated before my eyes, it was a great joy to me; and although I did not understand many a feature, I was nevertheless, on the whole, able to follow it pretty well." When the plot was beyond his understanding, he let it go as "an endless din of scolding, railing and screaming.... I never saw anything like the noisy delight the people evinced at seeing themselves and their mates represented with such truth to nature. It was one continued laugh and tumultuous shout of

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Sinigaglia from the beginning devoted himself to composition. His first teacher was Giovanni Bolzoni, director of the Conservatory of Music at Turin, and he continued his studies at Vienna with Dr. Eusebius Mandyczeski. In Vienna he became acquainted with Dvořák and Goldmark, who were much interested in him, and Dvořák gave him lessons as a private pupil. Sinigaglia's first compositions were violin pieces, pieces for violoncello and pianoforte, songs, duets, choruses and canons for female voices, pieces for wind instruments. A Concert Étude, Op. 5, for string quartet, spread his fame, which was firmly established by the appearance of his Concerto in A major for violin and orchestra, Op. 20 (1901), first played by Arrigo Serato.* His Scherzo for strings took a prize in competition. The later works are as follows: Op. 19, Twelve Variations on a theme of Schubert's ("Heidenröslein") for oboe and pianoforte; Op. 22, Variations on a theme by Brahms for quartet; Op. 26, Rapsodia piemontese for violin and orchestra (1905); Op. 27, Quartet in D major; Op. 28, two pieces for horn and pianoforte; Op. 29, Romanze in A major for violin and orchestra (1906); Op. 31, Danze piemontesi on folk themes for orchestra, Nos. 1, 2 (1907); Op. 33, Serenade for violin, viola, and violoncello (1908); Op. 34, Four Cauzoni for voice and pianoforte; Op. 35, Two Charakterstücke (No. 1, Regenlied; No. 2, Étude Caprice) for string orchestra; Piemonte, suite for orchestra on folk-tunes, Op. 36—Per campi e boschi, Un balletto rustico, "In Montibus Sanctis," Carnevale Piemontese. Earlier works not mentioned above are two pieces for violoncello and orchestra, Op. 16; "Am Altar," adagio for strings.

The Piedmontese Dances at once were popular throughout Europe. Sinigaglia's Concert Étude, Op. 5, was played in Boston by the Kneisel Quartet, January 9, 1906. The Quartet in D major was produced at a concert of the Flonzaley Quartet, January 21, 1908. The Rapsodia piemontese has been played in Boston, by Mr. Kreisler, February 1, 1908 (with pianoforte accompaniment).

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^{*}Serato was born at Bologna, Italy, February 7, 1877. His father was a violinist and a professor in the Bologna Conservatory. The son studied the violin with Federico Sarti, and began to play in public at an early age. In 1895, he played in Berlin with success, and thus won a reputation in Germany. He played in Boston at a concert in the Boston Theatre, November 8, 1914; concerto by Vitali; Romance and Finale of a concert by Wieniawski; Schumann's Abendlied and Sarasate's Zigeunerweisen; also pieces in response to recalls. His associate was Mr. George Mitchell, tenor.



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(IF RAINY, THE NEXT FAIR EVENING)

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SUNDAY AFTERNOON, APRIL 18, 1915, at 3,30

LAST APPEARANCE IN BOSTON THIS SEASON



FRITZ KREISLER

Direction, C. A. ELLIS (Symphony Hall, Boston)

CARL LAMSON, Accompanist

PROGRAMME

1.	(a) Sonata, D major . Adagio — Allegro — Adagio -	- Allegre	etto.		. Handel
	(b) Sonata, E major . Prelude — Gavotte — Menue			igue.	. J. S. Bach
2.	Concerto in F-sharp minor, No. Allegro moderato — Andante		le.		. Vieuxtemps
3.	 (a) Preghiera (b) Aubade Provençale (c) La Chasse (d) Menuetto (e) Siciliènne et Rigaudon 	· · ·	· · ·		Padre Martini L. Couperin J. B. Cartier Pugnani Francoeur
4.	 (a) Siegfried Paraphrase . (b) Indian Lament . (c) Two Old Vienna Waltzes . (1) Liebesleid . (2) 	: Liebes	: freud.		Waguer-Wilhelmj Dvorák-Kreisler . Kreisler

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POP CONCERTS

which ordinarily would open, Monday, May 10, will be correspondingly curtailed. The season of POPS will run from

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SUNDAY, APRIL 11, 1915, 7.30 P.M.

VERDI'S REQUEM
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Soprano, Mme. ALMA GLUCK Tenor, Mr. PAUL ALTHOUSE

Alto, Mme. MARGARETE MATZENAUER Bass, Mr. ARTHUR MIDDLETON

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Baritone, Mr. CLARENCE WHITEHILL
*Anniversary of the adoption of the Handel and Haydn Constitution.

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THURSDAY, APRIL 15, 1915, 7.45 P.M. MENDELSSOHN'S ELLIAH

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Boston Symphony Orchestra

Dr. KARL MUCK, Conductor

PROGRAMME

BORODIN	Symphony in B minor, No. 2, Op. 5
MOZART	. Aria, "Voi che sapete" from "The Marriage of Figaro"
BACH .	
BRUCH	. Aria, "Ave Maria," from the Cantata "The Cross of Fire"
WEBER	Overture to the Opera "Oberon"

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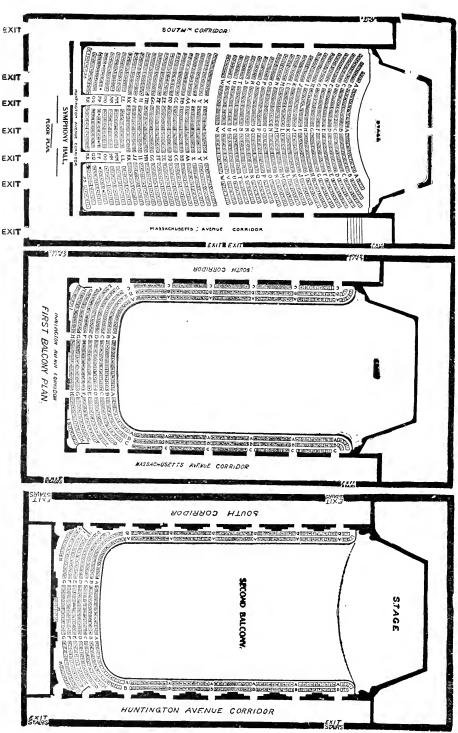


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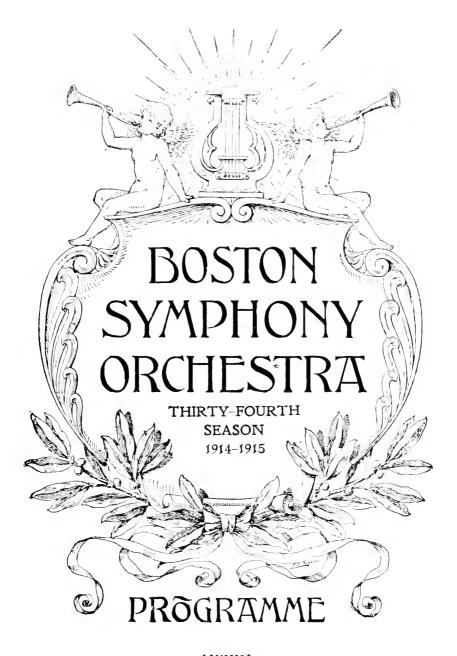
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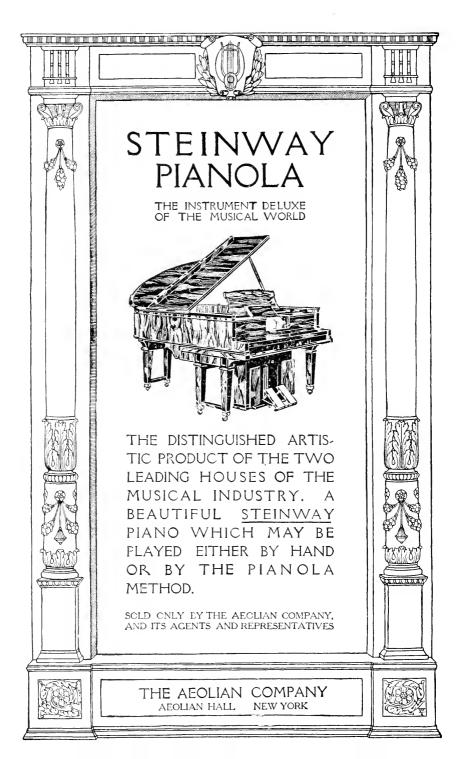
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THIRTY-FOURTH SEASON, 1914-1915 Dr. KARL MUCK, Conductor

Programme of the Twenty-first Rehearsal and Concert

WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE



FRIDAY AFTERNOON, APRIL 16 AT 2.30 O'CLOCK

SATURDAY EVENING, APRIL 17 AT 8.00 O'CLOCK

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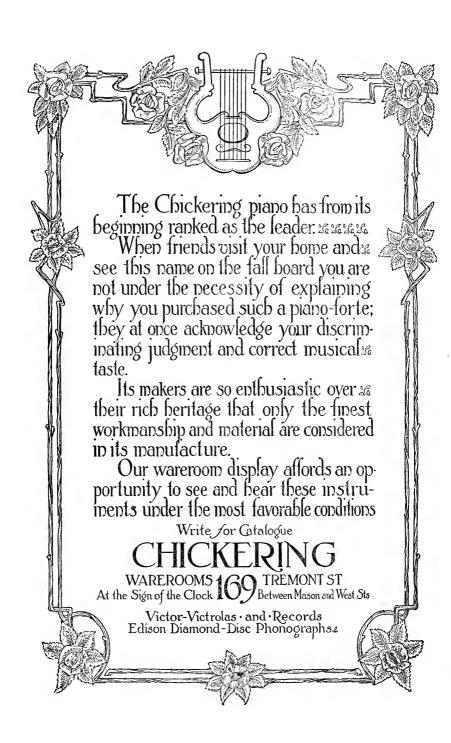
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Mahn, F. Tak, E.	Bak, A. R i barsch, A		Traupe, W Baraniecki		Goldstein, H. Sauvlet, H.				
Habenicht, W. Fiumara, P.	Fiedler, B. Spoor, S.		Berger, H. Sülzen, H.		Goldstein, S. Kurth, R.				
Grünberg, M. Ringwall, R.	Pinfield, C. Gunderson, l	R.	Gerardi, A Gewirtz, J.						
Violas									
Ferir, E. Wittmann, F.	Werner, H. Schwerley, P	·.	Gietzen, A Berlin, W.		v.Veen, H. Kautzenbach, W.				
Van Wynbergen, C. Blumenau, W.									
VIOLONCELLOS.									
	eller, J. agel, R.	Barth, C. Nast, L.		ki, M. ann. E.	Steinke, B. Warnke, J.				
Basses.									
Kunze, M. Gerhardt, G.	Agnesy, K. Jaeger, A.		Seydel, T. Huber, E.		Ludwig, O. Schurig, R.				
FLUTES.	OBOES.		CLARINET	·s.	Bassoons.				
Maquarre, A. Brooke, A. Chevrot, A. Battles, A.	Longy, G. Lenom, C. Stanislaus, F.	Ι.	Sand, A. Mimart, P. Vannini, A		Sadony, P. Mueller, E. Fuhrmann, M.				
English Horn. B		ASS CLARINET.		Con	CONTRA-BASSOON.				
Mueller, F.		Stumpf, K.		N	Mosbach, J.				
HORNS. Wendler, G. Lorbeer, H. Hain, F. Resch, A.	Horns. Jaenicke, B. Miersch, E. Hess, M. Hübner, E.		TRUMPETS. Heim, G. Mann, J. Bach, V. Kloepfel, L		TROMBONES. Alloo, M. Belgiorno, S. Mausebach, A. Kenfield, L.				
Tuba. Mattersteig, P.	Harps. Holy, A. Cella, T.		PANI. ann, S. ler, F.	Percu Zahn, F. Burkhardt	Senia, T., H.				

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FRIDAY AFTERNOON, APRIL 16, at 2.30 o'clock

SATURDAY EVENING, APRIL 17, at 8.00 o'clock

Programme

Chabrier Overture to the Opera, "Gwendoline" Lalo Symphonie Espagnole, for Violin and Orchestra, Op. 21 I. Allegro non troppo. IV. Andante. V. Rondo: Allegro. Rossi Intermezzi Goldoniani, for Strings, Op. 127 Preludio e minuetto. Ι. Gagliardi. II. III. Coprifuoco (Curfew). IV. Minuetto e Musetta. V. Serenatina.

Haydn

Symphony in G major (Breitkopf and Härtel, No. 13)

I. Adagio; Allegro.

II. Largo.
III. Menuetto: Trio.

Burlesca.

VI.

IV. Finale, Allegro con spirito.

SOLOIST SYLVAIN NOACK

There will be an intermission of ten minutes after the Lalo selection

The doors of the hall will be closed during the performance of each number on the programme. Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers.

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OVERTURE TO THE OPERA "GWENDOLINE" . EMMANUEL CHABRIER

(Born at Ambert (Puy-de-Dôme), France, January 18, 1841; died at Paris, September 13, 1894.)

The "Scène et Légende" from the first act of "Gwendoline," opera in two acts, poem by Catulle Mendès, was performed with Mine. Montalba, soprano, at a Lamoureux concert, Paris, November 9, 1884. The Prelude of the second act was performed at a Lamoureux concert, November 22, 1885.

Chabrier wrote from Membrolle to Paul Lacombe, May 11, 1885, that he had finished his "little score of 'Gwendoline,'" which was to be produced at the Monnaie* in December. "The Monnaie! So called by antiphrasis! Do you believe that we shall gain much at this trade? All! it is a charming vocation, as the bourgeois says. It seems that I now shall be numbered among the lucky dogs. At the age of forty-three I am coming a little to the front, so I have not the right to complain. To wait twenty years is more than the minimum. Let us call it a dream and say no more about it." He wrote in June of the next year: "As my opera was produced on April 10, and the Monnaie closes always on May 1, I could count only on a limited number of performances. If the director (Verdhurdt) had not failed, I should have had two or three more; as it was, the opera was performed six times." In October, 1886, he wrote: "The orchestral score of 'Gwendoline' is not engraved, and it will not be probably for some The expense is great. If my piece is accepted at the Opéra,

* The palace of the d'Ostrevants, descendants of the Counts of Hainaut and of Holland, served for a mint when it was demolished, about 1531. The street or square of la Monnaie was constructed, and on this square were successively three theatres. The first of these was decreed in 1700 by the Elector of Bavaria.—P. H.

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perhaps my publishers will decide to do it. There is only my manuscript score, and Dupont conducted from it at Brussels." He wrote from Bayreuth in July, 1889: "I think that several theatres will

produce my little 'Gwendoline.'"

The opera was produced at the Monnaie, Brussels, April 10, 1886, with Mme. Thuringer as Gwendoline, Bérardi as Harald, Engel as Armel. It was performed at Carlsruhe (1889), at Munich (1890), and even at Lyons before it was produced in Paris at the Opéra, December 27, 1893, with Miss Berthet (Lucy Adeline Marie Bertrand), Renaud, and Vaguet as the chief singers.

Alfred Bruneau wrote: "They performed 'Gwendoline' too late in the Opéra. No one was more overflowing with life, spirits, joy, enthusiasm; no one knew how to give to tone more color, to make voices sing with more exasperated passion, to let loose with more of a shock the howling tempests of an orchestra; no one was struck more cruelly, more directly, in his force than Chabrier. The good, jovial, tender, big fellow, who, changed to a thin, pale spectre, witnessed the performance, so long and so sadly awaited, without being able even to assure himself that he saw at last his work on the stage of his dreams, his work, his dear work; the master musician, deprived of his creative faculties, whom the passion for art led, however, each Sunday to the Lamoureux concerts, frenetic applauder of his gods, Beethoven and Wagner, finding again at the occurrence of a familiar theme or at the appearance of an amusing harmony the flaming look, the hearty laugh, which each day, alas, enfeebled!

The Prelude to act ii. was played in Boston at Symphony concerts, October 13, 1894, and January 29, 1898. The overture was played in Boston for the first time at a Boston Symphony Orchestra concert, October 24, 1896. It was played in Boston again, February 27, 1904,

March 14, 1908.

These preludes are something more than a preparation for the mood of each act. They are symphonic poems: the overture might be entitled "Harald"; the prelude to act ii., "Gwendoline."

* *

The argument of Mendès's poem is as follows. Long ago on the coast of Britain there lived a petty king whose name was Armel. He had a gentle daughter Gwendoline, a maiden of sixteen years. There was peace in the land. The men fished. The women spun and looked after their homes, and one day, as they were a-gossiping, Gwendoline told a dream; that a Dane had borne her away over the sea. Her companions laughed at her, and as they laughed there was a great cry. The fishermen were seen running madly, pursued by Danes with Harald at their head. The young chief ordered Armel to hand over his treasure, and, as Armel refused, Harald would have slain the old man, had not Gwendoline thrown her body as a buckler before her father. Harald was sorely troubled. Not knowing that lips and braided hair are deadlier than "fire and iron and the wide-mouthed wars," he wished to be alone with Gwendoline. He asked her name; she told him; and he proclaimed his own in a tempestuous burst, and then he told her solemnly that once in battle, when he was about to be summoned to Walhalla, he saw in the sunlight the Valkyrie with her golden hemlet; Gwendoline was also of dazzling beauty, but sweeter and more joyous. Harald helped her to gather flowers; he sat by

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her spinning-wheel; she hummed a simple ballad; he sang of war, and his voice was as the clash of swords. "Sing my song, Harald," she said, and he was about to sing it when Danes and Saxons entered. Armel consented to his demand for her hand, that there might be peace; but Armel consented with treacherous heart, for it was his plan that the Saxons should butcher their foes at the wedding feast, At the marriage ceremony the old man blessed the couple, and gave secretly a knife to the bride, and he said to her: "If Harald should escape us, you must kill him as he sleeps in your arms." But Gwendoline loved Harald; and, when they were alone, she warned him of o'erhanging danger, and begged him to leave the coast. Lost in love, he would not listen. Suddenly there were shouts and shrieks, and the Danes called to Harald for help. Gwendoline put in his hand the knife. One wild embrace, and he left her. The Danes fled in the darkness. Harald, wounded, fought with Armel and his men. Gwendoline, who had escaped from her chamber, snatched the knife from Harald, stabbed herself, and in the burst of sunlight which announced the apparition of the Valkyrie the husband and wife of a night sang exultingly for the last time the ecstatic theme of Walhalla and of the Valkyrie, the divine promiser of the supreme paradise.

The overture is scored for one piccolo, two flutes, one oboe, one English horn, two clarinets, one bass clarinet, four horns, three bassoons, two cornets-à-pistons, two trumpets, three trombones, one bass tuba, kettledrums, bass drum, triangle, cymbals, two harps, and strings.

Allegro con fuoco, C minor—C major, 2-2 and 6-4. The first theme is music of the Danish inroad; it ascends in 'cellos and wind instruments against an energetic rhythm of trumpets and violin triplets and after the first repetition it rises higher each time by a minor third. In the climax another motive associated with the furious Danes is used. A theme expressive of Gwendoline's anxiety concerning Harald's safety (act ii.) appears in the transition to the second theme, but it is drowned in musical Danish reminiscences. The second theme, in D-flat major, is composed chiefly of the motive descriptive of Harald's, first vision of the Valkyrie and the thought of Walhalla (English horn,



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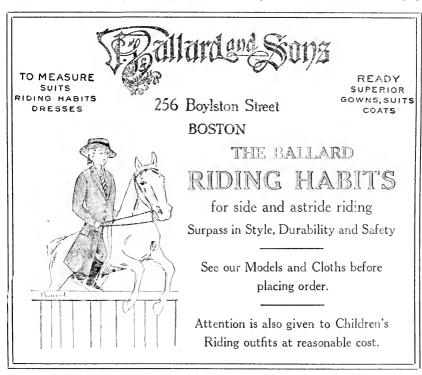
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horn, violas, with triplets in the wood-wind). In the free fantasia previously mentioned themes are introduced, and an abbreviated motive from Gwendoline's romance in combination with the beginning of the Walhalla song appears. Other themes and scraps of melody are treated with utmost wildness of rhythm. Finally the Walhalla theme, used as a gigantic cantus firmus, leads to an evolution of the Legend motive. There is a hint at the Gwendoline motive. A powerful harp glissando is followed by the cadence that ends the opera.

"Gwendoline" was performed at the Opéra, Paris, twice in 1893,

twelve times in 1894, six times in 1911, and three times in 1912.

Mr. Sylvain Noack, the second concert-master of the Boston Symphony Orchestra, was born in Rotterdam on August 21, 1881. Intending to become a pianist, he devoted the greater part of his attention to the pianoforte in Amsterdam until he was fourteen years old. In the mean time he also studied the violin. He finally decided to devote himself entirely to the latter instrument. His first teacher was André Spoor, concert-master of the Amsterdam Orchestra. When Mr. Noack was seventeen years old, he entered the Conservatory at Amsterdam, where he studied under Elderling, and at the same time became one of the first violins of the Concert Gebouw. Two years later he left the Conservatory, having won the first prize for violin, and in 1903



he was appointed teacher of violin in that institution, and became second violin of the Conservatory Quartet. Two years later he went to Rotterdam, where he taught and did much work in chamber music, and in September, 1906, he became the first concert-master of the City Orchestra in Aix-la-Chapelle, in which city he also formed a quartet. Here he stayed until the fall of 1908, when he was engaged by Dr. Karl Muck to be the second concert-master of the Boston Symphony Orchestra. As a soloist, he made his début in Amsterdam with the Concert Gebouw Orchestra in 1898. In 1905 he travelled as a virtuoso in England and Germany with much success.

Mr. Noack played for the first time in Boston at a concert of the Boston Symphony Orchestra, November 20, 1909 (Saint-Saëns's Concerto in B minor, No. 3, Op. 61). On December 24, 1910, he played at a concert of this orchestra Lalo's Concerto, Op. 20. On April 20, 1912, he played at a concert of this orchestra Mozart's Concerto in D major, No. 4 (K. 218). He played Sinding's Concerto in A major with the orchestra on December 28, 1912. On December 27, 1913, he played with the orchestra Mendelssohn's Concerto. Since his arrival in Boston he has played frequently in concerts of chamber music and those of a more miscellaneous nature. He is now the first violin of the Boston Quartet (Mr. Otto Roth, second violin; Mr. Émile Férir, viola; Mr. Álwin Schroeder, violoncello), which gave its first public concert in Boston on March 8, 1915.

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ÉDOUARD LALO

(Born at Lille, January 27, 1823; died at Paris, April 22, 1892.)

Lalo's "Symphonie Espagnole" was played for the first time at a Colonne concert at the Châtelet, February 7, 1875. The solo violinist was Pablo de Sarasate, to whom this work, as well as Lalo's Violin Concerto, Op. 20, is dedicated.

The orchestral part of this concerto symphony is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, snare-drum, triangle,

harp, and strings.

Mr. Noack will play at these concerts the first, fourth, and fifth movements.

The first movement of this violin concerto, Allegro non troppo, in D minor, 2-2, begins with preluding by orchestra and solo instrument on figures from the first theme. The orchestra takes up the theme fortissimo and develops it as an introductory ritornello; but, after the theme is developed, the solo violin enters, takes up the theme and develops it in its own way. Passage-work leads to a short tutti, which announces the second theme, played in B-flat major by the solo instrument. There is no real free fantasia; the development of the third part, however, is more elaborate than that of the first. The second theme comes in D major. There is a short coda on the first theme.

IV. The Andante, in D minor, 3-4, opens with an orchestral prelude in which a sustained melody is developed in full harmony by wind instruments, then by strings. The solo violin has the chief theme in the movement, a cantilena, which is developed simply. The second

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theme, announced by the solo instrument, is more florid. The first theme returns, and there is a short coda.

V. The finale, a Rondo, allegro, in D major, 6-8, begins with a vivacious orchestral prelude. The solo violin enters with the saltarello-like chief theme. The development of this theme, with figures from the prelude as important parts of the accompaniment and with one or two subsidiary themes, constitutes the whole of the movement.

This "Spanish Symphony" was first played in Boston at a Symphony concert by Mr. Charles Martin Loeffler, November 12, 1887. It has been played at these concerts by Mr. Loeffler, February 8, 1890; Mr. T. Adamowski, March 13, 1897, March 10, 1900, March 12, 1904; Mr. Fritz Kreisler, November 30, 1907; Mr. Mischa Elman, January 7, 1911.

Hans von Bülow and Tschaikowsky were warm admirers of the Symphonie Espagnole. The former in a letter to the *Signale* from Sydenham, England, dated October 27–November 4, 1877, spoke of Max Bruch's second violin concerto which he heard played by Pablo de Sarasate, to whom it was dedicated. Having criticised it harshly, he alluded to Lalo's "splendid Symphonie Espagnole, showing genius in every way." In a letter to Hermann Wolff, written in August, 1887, he said with reference to programmes that the inclusion of this concerto would be most agreeable to him, but "ohne amputation." In a letter to Figaro, February 10, 1892, he signed himself: "Ami de Berlioz, Lalo, Saint-Saëns, doux musicien et ancien bonapartiste intransigeant."

On March 15, 1878, Tschaikowsky wrote to Mme. von Meck: "Do you know the Symphonie Espagnole by the French composer Lalo? This piece has recently been brought out by the very modern violinist

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Sarasate. . . . The work has given me the greatest pleasure. It is so delightfully fresh and light, with piquant rhythms and beautifully harmonized melodies. It resembles closely other works of the French school to which Lalo belongs, works with which I am acquainted. Like Léo Delibes and Bizet he shuns carefully all that is routinier, seeks new forms without wishing to be profound, and cares more for musical beauty than for the old traditions as the Germans care. The young generation of French composers is truly very promising."

GOLDONIAN INTERMEZZI FOR STRINGS, Op. 127 . . . Enrico Bossi (Born at Salò, on the Lake of Garda, April 25, 1861; now living at Bologna.)

Bossi's "Internezzi Goldoniani" were performed for the first time at a symphony concert of the Oratorio Society at Augsburg, January 10, 1906. (At the same concert, led by Wilhelm Weber, the conductor of the society, a violin concerto in C major, Op. 15, by Renzo Bossi,* a son of Enrico, was performed for the first time. Miss Tilde Scamoni, of Milan, was the violinist.) The Intermezzi are dedicated to Wilhelm Weber.

These Intermezzi were composed in honor of the Italian playwright, Carlo Goldoni, who was born at Venice, February 25, 1707, and died at Paris, February 6, 1793. He was the founder of modern Italian comedy, which superseded the old Italian comedy with Harlequin, Pantalone, and other typical characters. Goldoni began by writing

* Renzo Bossi has also written Fantasia Sinfonica for orchestra, Op. 6; "La Leggenda d' un Fiore," lyric scene for tenor, soprano, mixed chorus, and orchestra (text by E. Vitta; German by W. Weber, "Ein Blumenmärchen"), Op. 8; "Corolle gemmate," six pieces for pianoforte, Op. 13, and songs.

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tragedies. He wrote over one hundred and twenty comedies, among which "La Locandiera," "Ventaglio," "Le Baruffe chiozzotte," "La Bottega di Baffe," are well known. Comedies by Goldoni have been played in Boston by Mme. Duse and Mr. Novelli. Librettos have been based on plays by Goldoni even within a few years, as that of Wolf-Ferrari's "Die neugierigen Frauen" (Munich, November 27, 1903), based by Luigi Sugana on Goldoni's "Donne curiose" (German text by Hermann Teibler), and the same composer's "Die vier Grobiane" (Munich, March 19, 1906), based on a comedy by Goldoni by Giuseppe Pizzolato, German text by Teibler.

Bossi has used forms of the old suite to suggest the spirit of Goldoni's time, as Delibes did in the suite from the music to Victor Hugo's "Le

Roi s'amuse," and as Grieg did in his suite in honor of Holberg.

The whole suite was played in Boston for the first time at a concert of the Boston Symphony Orchestra, December 21, 1907.

At the concerts of October 6 and 7, 1911, only Nos. I., II., V., and

VI. were performed.

I. Preludio e Minuetto: Allegro con fuoco, D minor, 2-4. The introduction is a unison passage for violins. After twenty measures or so, violas and 'cellos lint at the minuet, but in 2-4 time and in minor, moderato. These sections are twice repeated, but the furious passages are each time shorter, and the minuet theme has each time a more definite shape.

Minuetto: Con grazia, D major, 3-4. The trio, poco più mosso, with viola solo, has a somewhat more serious character.

The minuet was a dance in Poitou, France. It was called menuet on account of the small steps,—pas menus. The dance, it is said, was derived from the courante. It quickly made its way to court, and Louis XIV. danced it to music composed for him by Lully. For the minuet, originally a gay and lively dance, soon lost its vivacity when exported, and became a stately dance of the aristocracy. The Grande Encyclopédie described its characteristic as "a noble and elegant simplicity; its movement is rather moderate than rapid; and one may say that it is the least gay of all such dances." Louis XV. was passionately devoted to the minuet, but his predecessor, the Grand Monarch, is said to have excelled all others.

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The court minuet was a dance for two, a man and a woman. The tempo was moderate, and the dance was followed in the balls by a gavotte. Those proficient in other dances were obliged to spend three months learning the most graceful and ceremonious of all dancing

steps and postures.

An entertaining volume could be written on this dance, in which Marcel saw all things, and of which Senac de Meilhan said: "Life is a minuet: a few turns are made in order to curtsy in the same spot from which we started." It was Count Moroni who remarked that the eighteenth century was truly portrayed in the dance. "It was the expression of that Olympian calm and universal languor which characterized everything, even the pleasures of society. In 1740 the social dances of France were as stiff as the old French gardens, and were marked by an elegant coolness, prudery, and modesty. The pastime was not even called 'dancing.' People spoke of it as 'tracer les chiffres d'amour,' and no such commonplace expression as violin was used during this stilted period. The musical instruments which accompanied the dance were called 'les âmes des pieds.'" Women never looked more beautiful when dancing than in a minuet. Don John of Austria journeyed to Paris in disguise merely to look on Marguerite of Burgundy in the dance. There were five requisites,—"a languishing eye, a smiling mouth, an imposing carriage, innocent hands, and ambitious feet.'

When Haydn was in London in 1791, he went to balls in November, and he described his adventures in his entertaining diary. He wrote of one ball: "They dance in this hall nothing but minuets. I could not stay there longer than a quarter of an hour: first, because the heat was so intense on account of so many people in a small room; secondly, on account of the miserable dance music, for the whole orchestra consisted of two violins and violoncello. The minuets were more like the Polish ones than ours or those of Italy."

The four famous minuets were the Dauphin's, the Queen's, the Minuet of Exaudet.* and the Court.

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^{*} The song known as Minuet d'Exaudet—the words are from Favart's comedy, "La Rosière de Salence"—was sung in Boston at a Symphony concert by Mr. Charles Gilibert, April 4, 1903. It was sung here by Mme. Blanche Marchesi, January 21, 1899.

The minuet has been revived within recent years in Paris, in London, and even in this country, as a fashionable dance, and it has kept its place on the stage. It is said that the "menuet de la cour" was danced for the first time in New York since the days of Washington at an entertainment given for charity in the Academy of Music in February, 1876.

For a minute description of the steps of minuets, ancient and modern. see G. Desrat's "Dictionnaire de la Danse," pp. 229-246 (Paris, 1895).

II. Gagliarda: Vivace, D minor, 6-8. A gay theme begins at In the second section the theme is treated in a somewhat free contrary motion, as was usually the case in the gigue of old days.

The name of this dance is probably best known to those who are not musicians or amateurs of music by the reference to the dance in

"Twelfth Night" (act i., scene 3).

Sir Andrew Aguecheek says to Sir Toby Belch:—

I'll stay a month longer. I am a fellow o' th' strangest mind i' th' world; I delight in masques and revels sometimes altogether.

Sir To. Art thou good at these kickshaws, knight?
Sir And. As any man in Illyria, whatsoever he be, under the degree of my betters; and yet I will not compare with an old man.

Sir To. What is thy excellence in a galliard, knight?

Sir And. 'Faith, I can cut a caper.

Sir To. And I can cut the mutton to 't.

Sir And. And I think I have the back-trick, simply as strong as any man in Illyria.

*Sir To. Wherefore are these things hid? Wherefore have these gifts a curtain before 'em? are they like to take dust, like Mistress Mall's picture? why dost thou not go to church in a galliard, and come home in a coranto? My very walk should



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be a jig; . . . What dost thou mean? is it a world to hide virtues in? I did think by the excellent constitution of thy leg, it was form'd under the star of a galliard. Sir And. Ay, 'tis strong, and it does indifferent well in a damask-color'd stock.* Shall we set about some revels?

Sir To. What shall we do else? were we not born under Taurus? Sir And. Taurus? that's sides and heart.

Sir To. No, sir; it is legs and thighs. Let me see thee caper: ha! higher: ha, ha!-excellent!"

There is another reference to the dance in Shakespeare's plays in "King Henry V." (act i., scene 2), when the Ambassador of France gives to Henry the message of the Dolphin:—

> The prince our master Says, that you savor too much of your youth, And bids you be advis'd, there's naught in France That can be with a nimble galliard won.

Some have said that the word "galliard" comes from "gay."

Johnson gave this derivation. I quote from the seventh edition, 1785: "Galliard [gaillard, French; imagined to be derived from the Gaulish ard, genius, and gay]. An active, nimble, spritely dance." He quoted passages from Shakespeare in illustration and these passages from Bacon: "If there be any that would take up all the time, let him find means to take them off, and bring others on; as musicians use to do with those that dance too long galliards." "The tripla's and changing of times have an agreement with the changes of motion; as when galliard time and measure time are in the medley of one dance." Johnson also noticed "galliard, a gay, brisk, lively man; a fine fellow"; also "gaillardise [French]. Merriment; exuberant gaiety"; and he quoted Sir Thomas Browne: "I was born in the planetary hour of Saturn, and I think I have a piece of that leaden planet in me: I am no way facetious, nor disposed for the mirth and galliardise of company." All these words, Johnson said, were obsolete.

John Ash, in his Dictionary (second edition, London, 1795), defined

* The long stockings worn in Shakespeare's time were called "stocks."

"Which our plain tathers erst would have accounted sin, Before the costly coach and silken stock came in,

as Drayton sang. In "The Taming of the Shrew" Petruchio's lackey is described as coming "with a linen stock on one leg and a kersey boot hose on the other.'

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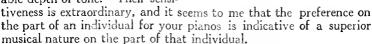
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"galliard" as above, and said it was derived from the French. He also included "Galliarda (s. from galliard, but now grown obsolete),

the music to the dance called a galliard."

N. Bailey, in his Dictionary that was for a long time used by our grandfathers (second edition, London, 1736), defined "galliard" as "a sort of dance, consisting of very different Motions and Actions, sometimes gliding smoothly, sometimes capering, and sometimes across." He derived "galliard" the adjective from the French "gaillard" or the Italian "gagliardo."

Let us now quote from Dr. Murray's "New English Dictionary" (Oxford, 1901): "Galliard. Forms, gaillard(e, gal(1)yard(e, galiard(e, galzart, galyeard (galzard, galzeard, gagliard), galliard [adapted from the Old French and French gaillard, -art (modern French gaillard) -Provençal galhart, Spanish gallardo, Portuguese galhardo, Italian gagliardo, adj. of unknown origin. The substantive," as used to denote a dance, "is an adaptation of the French gaillarde, properly the feminine of the adjective." According to Murray, the word "galliard" has these meanings: A. 1. Adjective, valiant, hardy, "stout," sturdy (obsolete except in archaic use); 2. Lively, brisk, gay, full of high spirits, archaic. 3. Having a gay appearance, spruce, obsolete; hence galliardly and galliardness. B. Substantive. A man of courage and spirit, obsolete. A gav fellow; a man of fashion, archaic. 2. A quick and lively dance in triple time. The first appearance of the word in this sense in English literature is in Sir Thomas Elyot's "The Castell of Health" (1533): "Vehement exercise is compounde of violent exercise and swifte when they ar joyned togither at one tyme, as dansyng of galyardes." 3. The air to which the galliard was danced, obsolete. The first appearance in English literature of the word with this meaning was in Roger Ascham's "Toxophilus" (1545): "Whether . . . these galiardes . . . be lyker the musike of the Lydians or the Dorians, you that be learned judge."

The galliard was, toward the close of the Middle Ages, what was known in France as a "Basse Danse." It was, in France at least, unknown to the common people, but much in favor with the gentry. It was there danced to the music of hautboy and tabour. Tabourot, in his "Orchésographie" (1589), described it as follows: "Those in the towns who now dance the Gaillarde, dance it tumultuously, nor do they attempt more than five steps. In the beginning it was danced more discreetly: the dancer and his damosel, after making their bows, performed a turn or two simply. Then the dancer, loosing his damosel, danced apart to the end of the room. . . Young people are apter to dance it than old fellows like me." The galliards most in use were:



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"Il traditore mi fa morire," "L'Anthoinette," "La Fatigue," "La Milanaise," "J'aimerais mieux mourir seulette," "Si j'aime ou non," "L'ennui qui me tourmente," and "Baisons-nous, ma belle." Tabourot said of this last, "We may conjecture that the dancers found it agreeable, for it introduced a delectable variation." The Tordion, or Tourdion, was not unlike the galliard, but its steps were smoother and more gliding. The influence of Italy in France was marked in the sixteenth century. Catherine de Medicis had much to do with the introduction of gay festivals. "To the grave, rather sad, and monotonous dances prevailing at that period she added others, more lively, which were altered also by the reform of dress instituted by her. Instead of Payane and Branle, Gaillarde, Volte, and Courante were the The steps became more jumping than gliding; the ladies' gowns were shortened, but there were as yet no definite rules for dancing entertainments. There was, in fact, a time of perfect chaos in dancing. Masked dances were held to the sound of psalins, and Diane de Poitiers danced a Volte to the air of the 'De Profundis'!" Some say that in the Tourdion the woman was always held by the hand, while in the galliard every one danced alone; but in a picture of the galliard in the 'Orchésographie' (1589) one man is holding the hand of a woman, while two men are capering it alone, and the author, Jean Tabourot, who called himself Thoinot-Arbeau, mentions a "Gaillarde lyonnaise," in the course of which the cavaliers changed damosels and took as partners even the dames who did not dance. "Here we recognize," says de Ménil, "the exquisite courtesy of our ancestors, who by these changes prevented even the least beautiful women from being wallflowers (de faire tapisserie). De Ménil says that, while the ordinary galliard had five steps,* there was a kind, "La Milanaise," that had eleven. The volte is thought by some to have been derived from the galliard.

There were some, however, who looked skew-eyed on the galliard. Praetorius characterized it as "an invention of the devil," a dance "full of shameful and obscene gestures and immodest movements."

The galliard was not the same as the cinquepace, though some have

* Naylor says there are six steps.

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confounded them. Barnaby Rich, in his "Farewell to Military Profession" (1581), wrote: "Our galliardes are so curious, that thei are not for my daunsyng for thei are so full of trickes and tournes that he whiche hath no more but the plaine sinquepace is no better accoumpted of then a verie bongler." Yet Davis, in his "Poem on Dancing," might seem to establish identity when he describes the galliard:—

But, for more diverse and more pleasing show, A swift and wandring dance he did invent, With passages uncertain, to and fro, Yet with a certain answer and consent To the quick music of the instrument. Five was the number of the music's feet, Which still the dance did with five paces meet.

A gallant dance, that lively doth bewray
A spirit, and a virtue masculine,
Impatient that her house on earth should stay,
Since she herself is fiery and divine:
Oft doth she make her body upward fine;
With lofty turns and capriols in the air,
Which with the lusty tunes accordeth fair.

This capering served Bishop Hall for a doleful comparison: "The end of these men is not peace. Woe is me, they doe but dance a galliard over the mouth of hell, that seems now covered over with the greene sods of pleasure: the higher they leape, the more desperate is their

lighting."

According to nearly all writers on dancing, antiquarians, and compilers of dictionaries, the galliard was a lively dance, yet Southey, in "The Doctor," quoted Thomas Mace, whose "Musick's Monument" was published in 1676, as saying that galliards, being "grave and sober," are performed in a slow and large triple time. I am unable to verify this quotation, but it does not seem possible that Mace would have thus contradicted the contemporaneous and preceding testimony.

From Thomas Morley's "Plain and Easy Introduction to Practical Music" (1597): "After every pavane we usually set a galliard (that is, a kind of music made out of the other), causing it to go by a meas-

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ure, which the learned call trochaicam rationem, consisting of a long and short stroke successively; for as the foot trochaus consisteth of one syllable of two times, and another of one time, so is the first of these two strokes double to the latter; the first being in time of a semibreve, and the latter of a minim. This is a lighter and more stirring kind of dancing than the pavane consisting of the same number of strains; and look how many fours of semibreves you put in the strain of your pavane, so many times six minims must you put in the strain of your galliard.* The Italians make their galliards [which they term salta relly (sic)] plain, and frame ditties to them which in their mascaradoes they sing and dance, and many times without any instruments at all, but instead of instruments they have courtesans disguised in men's apparel, who sing and dance to their own songs."

Sébastien de Brossard, "Dictionnaire de Musique." The first edition was published at Paris in 1703. I quote from the third edition: "Gagliarda, that is to say, Gaillarde, a sort of dance whose tune is nearly always in triple time. It was also formerly called 'Roman-

esque,' because it came to us from Rome or from Italy."

Johann Gottfried Walther, "Musikalisches Lexicon," Leipsic, 1732: "Gagliarda (Ital.), as though it were Valiarda, from the Latin 'validus,' strong: Gaillarde (gall), a merry, lusty dance, whose composition is almost always in triple time. It is also called Romanesque, because it is said to have originated in Rome (see Brossard's 'Dictionary,' and compare Taugert's 'Tantzmeister,' lib. 2, c. 6, p. 369 seq.). A sort of dance that one dances now the length of the room and now criss-cross, now with dragging of the feet on the ground, now with capers."

Georges Kastner, "Parémiologie musicale," Paris, 1862: "The gaillarde is sufficiently characterized by its name. The movement is quick and the melody a running one. It was performed now in cutting capers, now in lowering oneself to the ground, now in going the length of the hall, now in going criss-cross. The dance named the other side of the Alps the Romanesca, which was invented in the Roman campagna, where it is still popular, is nothing but a species of gaillard,

* "The meaning of this in modern words is simply that the most correct Elizabethan Galliard was made of the same tune and harmony as its own Pavan, but with the time changed from Quadruple to Triple."—E. W. NAYLOR.

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or the gaillarde itself in his oldest form.* Our fathers were very fond of this dance with its quick motions, and from the popularity which it enjoyed came the old proverbial expression: 'I'll dance a gaillarde

on your belly,' that is to say, 'I'll trample you under foot.'"

Dr. E. W. Naylor, in his "Elizabethan Virginal Book" (London, 1905), says with reference to the Fitzwilliam Book: "The association of certain dances, particularly the Pavan followed by the Galliard and preceded by a Prelude, the whole forming a series of movements with a certain connection, which is observed in Parthenia (1611) and the Fitzwilliam Book, presents us with a most interesting phenomenon, viz., the origin of the suite, with its series of dance-named movements, all in one key, and subsequently of the sonata of Beethoven, Schumann, Brahms, Strauss. Here, in this Elizabethan clavier music, we see the thing at its very beginning, and we realise perhaps for the first time, that the vile howlings and drum-thumpings of a Central African dance of savages are in a tolerably close connection with the refined inspirations of such poetical natures as are represented by the names which I have just referred to. It is instructive, sometimes, to be reminded, in the midst of our spun-sugar civilization, of the pit from which we have been digged." Naylor refers elsewhere to the arrangement of pavan and galliard with a preludium preceding them, done "on purpose" by the compiler of "Parthenia" (1611), as indicating that the notion of a "suite" extended even further than the mere relation of a pavan and galliard. "This again is an undoubted hint of the future possibility of the dance-named suite of the early eighteenth century."

Léo Delibes's "Scène du Bal,"† a suite of dance airs in the ancient style, arranged from his music to Hugo's "Le Roi s'amuse," revived at the Comédie Française, Paris, November 22, 1882, opens with a

gaillarde, D minor, "moderato ben marcato," 3-4.

III. Coprifuoco (Curfew): Blandamente (gently), slowly, D major,

Curfew comes from the Old French cuevre-fu, quevre-feu, covre-feu (thirteenth century), from couvre, to cover, feu, fire. There was "a regulation in force in mediæval Europe by which at a fixed hour in the evening, indicated by the ringing of a bell, fires were to be covered over or extinguished." The word "curfew" also means the hour of evening when this signal was given; the bell rung for the purpose; also "the practice of ringing a bell at a fixed hour in the evening, usually eight or nine o'clock, continued after the original purpose was obsolete, and often used as a signal in connexion with various municipal or communal regulations." In old days (quotations from English authors

* Tabourot says nearly the same thing of the volte of the Provençals.-G. K.

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[†] The Gaillarde, Scène du Bouquet, Madrigal, and Passepied from this suite were played at a concert of the Orchestral Club, Mr. Longy conductor, January 29, 1901, for the first time in Boston. The Pavane and Lesquercarde were omitted at this performance.

are from 1502 to 1704) the word "curfew" was applied also to the ringing of a bell at a fixed hour in the morning; see Shakespeare's "Romeo and Juliet," act iv., scene 4: "The second cock, hath crow'd, the curfew bell hath rung, 'tis three o'clock." Curfew also is a name for the fire-plate or cover-fire, as "coprifuoco" is in Italian for fire-screen.

"The primary purpose of the curfew appears to have been the prevention of conflagrations arising from domestic fires left unextinguished at night. The earliest English quotations make no reference to the original sense of the word; the curfew being already in the thirteenth century merely a name for the ringing of the evening-bell, and the time so marked. The statement that the curfew was introduced into England by William the Conqueror as a measure of political repression has been current since the sixteenth century, but rests on no early historical evidence." It certainly was not introduced as a badge of servitude, for the same custom prevailed in France, Spain, Italy, Scotland, and probably in all the other countries of Europe at that time. The great majority of the houses were built of wood, and fires were then frequent and disastrous. Moscow, for instance, used to suffer about once in twenty years.

For an account of the varying hours of the curfew see the "Notes to the Passing Bell" in "Observations on Popular Antiquities" by Brand and Ellis, vol. ii., pp. 138, 139 (London, 1841). In some towns of New England a bell is still rung at noon and at nine P.M. In certain parts of England in the eighteenth century and probably in the nine-teenth a large horn was blown at nine P.M. in a public place and at

the mayor's door.

Georges Kastner refers to the curfew as one of the oldest bell-ringings known, instituted originally by the Church to indicate the time of prayer and of an end to the daily tasks. Later adopted by the town authorities, it announced to some that they should go home; to others that they should not go out of doors, unless with a lighted lantern; to all that they should cover any fire for the night.

The curfew scene in Meverbeer's "Huguenots," act iii., No. 19, is

familiar to all.

IV. Minuetto e Musetta: Con moto, B minor, 3-8. Musetta:

Aliquanto meno mosso, B major.

"Musette" in French is a diminutive of the Old French "muse," meaning "song." It was the name given to an instrument of the

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bagpipe family, consisting of two pipes or reeds and a drone; it was supplied with wind from a leathern reservoir. It was the name given to a small oboe without keys.

The term is also applied to an air of moderato tempo and simple character, such as might come from the instrument itself. This air has generally a pedal bass, which answers to the drone. Pastoral dances, also called musettes, were arranged to these airs, and they were popular in the time of Louis XIV. and Louis XV. Excellent examples of musettes are to be found in operas by Dalayrac, Destouches,

The musette, the dance, originated, it is said, in the mountains of Clermont-Ferrand, and it took its name from the instrument which was played for it. The dance was a sort of bourrée of Auvergne, and it is still danced in Paris by coal-men and water-carriers on Sundays in wine-shops. One of these dance and wine shops, in the Place Maubert, displayed the sign Bal-Musette until 1891, when the building was torn down to make way for the extension of a street. The musette is danced in Paris with the utmost decorum; the dancers take pleasure in footing it to the music of their own country, and they often sing the old refrain:—

Pour bien dançâ Vivent les Auvergnats.

They stamp vigorously and rigidly in time. The ancient musette was in two time with an organ-point at the end of each reprise, which was marked by a stamp of the foot. For the description of an earlier "Bal de la Musette" of the same general character see Delvau's "Les Cythères Parisiennes," pp 48, 49 (Paris, 1864). A fresco showed a huge fellow seated sub tegmine fagi in his shirt sleeves, capped with a red fez and playing the musette. Delvau thus apostrophized the rude but decorous dancers: "O descendants of Vercingétorix! You make noise, but not scandal. I do not love you, but I hold you in high esteem." We are far from the garlanded shepherdesses dancing the musette to the shepherd's pipe, far from the court dames playing the part of shepherdesses, far from Watteau's pictures.

In French slang "musette" means the voice; also the bag of oats

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which is attached to a horse's head; the bag in which the beasts often find only wind, as in the bag of the bagpipe. "Couper la musette' is the same as "to shut one up." "Jouer de la musette" is "to drink," probably because wine was once kept in skins, and those who drank from them were apparently playing the bagpipe.

V. Serenatina: Allegretto tranquillo, G major, 3-4. A melody for solo viola d'amore (or viola or violin) is accompanied by a guitar-like

figure.

VI. Burlesca: Con molto brio, D major, 2-4. The movement opens with a short and riotous theme. In a contrasting section a second theme appears in syncopated rhythm. The chief theme is further developed and brings the end, after the second theme has again

been used, this theme in D major.

Burla, Burlesca, Burleske, is a term given to "a musical joke or playful composition." J. G. Walther, in 1732, described an "ouverture burlesque": a farcical and jocular overture in which ridiculous melodies, founded on parallel octaves and fifths, were put side by side with serious matters. There is a burlesca in Bach's Partita, 3, in A minor, and Schumann wrote a Burla, op. 124, No. 12. The term has been given by more recent composers to pianoforte pieces. Richard Strauss's Burleske in D minor for pianoforte and orchestra was performed in Boston at a concert of the Boston Symphony Orchestra, April 18, 1903 (Mr. Gebhard, pianist).

Symphony in G Major (B. & H. No. 13) Joseph Haydn (Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809.)

Haydn wrote a set of six symphonies for a society in Paris known as the "Concert de la Loge Olympique." They were ordered in 1784, when Haydn was living at Esterhaz. Composed in the course of the years 1784–89, they are in C, G minor, E-tiat, B-flat, D, A. No. 1, in C, has been entitled "The Bear"; No. 2, in G minor, has been entitled "The Hen"; and No. 4, in B-flat, is known as "The Queen of France." The symphony played at this concert is the first of a second set, of which five were composed in 1787, 1788, 1790. If the sixth was written, it cannot now be identified. This one in G major was written in 1787, and is "Letter V" in the catalogue of the London Philharmonic Society, No. 13kin the edition of Breitkopf & Härtel, No. 8 in that of Peters, No. 29 in that of Sieber, No. 58 in the list of copied scores of Haydn's symphonies in the library of the Paris Conservatory of Music.



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This symphony in G major is the first of the second series, and with the second, "Letter W," it was composed in 1787. The others are as follows: the third, "Letter R" (1788); the fourth, "The Oxford" (1788), so called because it was performed in the Sheldonian Theatre in Oxford when Haydn received his doctor's degree (1791); the fifth (1790),—the last symphony composed by Haydn before he left Vienna for London,—"Letter T."

I. The first movement opens with a short and slow introduction, adagio, G major, 3-4, which consists for the most part of strong staccato chords which alternate with softer passages. The main body of the movement allegro, G major, begins with the first theme, a dainty one, announced piano by the strings without double-basses and repeated forte by the full orchestra with a new counter-figure in the bass. Passage-work develops into a subsidiary theme, which bears an intimate relation to the first motive. The second theme is but little more than a melodic variation of the first. So, too, the short conclusion-theme—in oboes and bassoon, then in the strings—is only a variation of the first. The free fantasia is long for the period, and is contrapuntally elaborate. There is a short coda on the first theme.

II. Largo, D major, 3-4. A serious melody is sung by oboe and violoncellos to an accompaniment of violas, double-basses, bassoon, and horn. The theme is repeated with a richer accompaniment, and the first violins have a counter-figure. After a transitional passage the theme is repeated by a fuller orchestra, with the melody in first violins and flute, then in the oboe and violoncello. The development is car-

ried along on the same lines. There is a very short coda.

The menuetto, allegretto, G major, 3-4, with trio, is in the regular

minuet form in its simplest manner.

The finale, allegro con spirito, G major, 2-4, is a rondo on the theme of a peasant country-dance, and it is fully developed. Haydn in his earlier symphonies adopted for the finale the form of his first movement. Later he preferred the rondo form, with its couplets and refrains, or repetitions of a short and frank chief theme. "In some finales of his last symphonies," says Brenet, "he gave freer reins to his fancy, and

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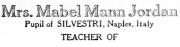
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The symphony is scored for one flute, two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings.

* *

Early in the eighteenth century there were no performances at the Opéra in Paris on certain solemn days of the Catholic Church,—the Pestival of the Purification of the Virgin, the Annunciation, from Passion Sunday to the Monday of Quasimodo or Low Sunday, Ascension, Whitsunday, Corpus Christi, the Assumption of the Virgin, the Day of the Nativity (September 8), All Saints, Day of the Conception, Christmas Eve, and Christmas, etc. In 1725 Anne Danican Philidor, one of the famous family, obtained permission to give concerts on those days. He agreed to pay a yearly sum of ten thousand livres.* He also agreed that no operatic music and no composition of any nature with French text should be performed, but this obligation was afterward annulled. Thus were the Concerts Spirituels founded. They were given in the Salle des Suisses at the Palace of the Tuileries. The first was on Passion Sunday, March 18, 1725; and the programme

* Some say the sum was six thousand livres.



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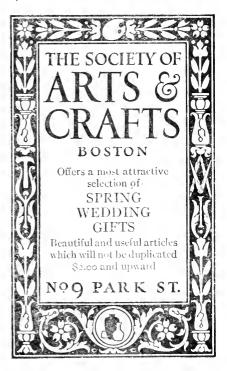
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included a suite of airs for violin; a caprice; a motet, "Confitebor"; a motet, "Cantate Domino,"—all by Lalande; and the concerto, "Christmas Night," by Corelli. The concert lasted from 6 p.m. to 8 p.m. There were never more than twenty-four performances during the year. These concerts were maintained and were famous until 1791. The most distinguished singers,—as Farinelli, Raaff, Caffarelli, Agujari, Todi, Mara,—violinists, oboists, bassoonists, and all manner of players of instruments assisted in solo performances. Philidor gave up the management in 1728. There were changes in the character of the programmes and in the place of performance, but the fame of the concerts was firmly established. In 1750 there was a chorus of forty-eight with an orchestra of thirty-nine.

Dr. Burney gave an amusing account of one of these concerts which he heard in 1770 (The "Present State of Music in France and Italy," pp. 23-28). The performance was in the great hall of the Louvre. He disliked a motet by Lalande, applauded an oboe concerto played by Besozzi, the nephew of the famous oboe and bassoon players of Turin, disliked the screaming of Miss Delcambre, approved the violinist Traversa. "The whole was finished by 'Beatus Vir.' . . . The principal counter-tenor had a solo verse in it which he bellowed out with as much violence as if he had done it for life, while a knife was at his throat. But though this wholly stunned me, I plainly saw, by the smiles of ineffable satisfaction which were visible in the countenances of ninety-nine out of a hundred of the company, and heard, by the most violent applause that a ravished audience could bestow, that it was quite what their hearts felt and their souls loved. C'est superbe! was echoed from one to the other through the whole house. But the last chorus was a finisher with a vengeance! it surpassed all clamor, all the noises, I had ever heard in my life. I have frequently thought the choruses of our oratorios rather too loud and violent; but, compared with these, they are soft music, such as might soothe and lull to sleep the heroine of a tragedy."

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of it everywhere. Raaff, the tenor, met one in Munich. The Frenchman said: "You have been in Paris?" "Yes," answered Raaff. "Were you at the Concert Spirituel?" "Yes." "What do you think about the *premier coup d'archet?* Did you hear the first attack?" "Yes, I heard the first and the last." "The last? What do you mean?" "I mean to say, I heard the first and the last, and the last gave me the greater pleasure."

For this society Mozart, in 1778 and in Paris, composed a symphony

in D (K. 297).

The success of the Concerts Spirituels incited others to rivalry. La Haye, a farmer-general, who in 1770 looked after the excise duties on tobacco, and Rigoley, Baron d'Ogny, who had charge of post-horses and the postal service, were chiefly instrumental in the establishment of the Concert des Amateurs in 1769. The concerts were given in the grand salon of the Hôtel de Soubise, which then belonged to Charles de Rohan-Rohan, Prince of Soubise and d'Épinoy, peer, and Marshal of France, and is now occupied by the Dépôt des Archives Nationales. There were twelve concerts between December and March. were subscription concerts. Composers were paid five louis d'or for a sympliony, distinguished virtuosos were engaged, and the best players of the Opéra and of the King's Music were in the orchestra by the side of capable amateurs. Subscribers and orchestra were on most friendly terms, and Gossec, in the dedication of his "Requiem" to the managers of the Concert des Amateurs, praises them, and thanks them for their cordiality toward artists: "Of all the encouragements that you give them, the most powerful, I am not afraid to say, is the noble distinction with which you treat them. To uplift the soul of an artist is to work for the enlargement of art. This is something never known by those who usurp the title of protectors, more anxious to buy the title than to deserve it."

The orchestra of the Concert des Amateurs was the largest that had then been brought together in Paris. There were forty violins, twelve violoncellos, eight double-basses, and the usual number of flutes, oboes, clarinets, bassoons, horns, and trumpets. Symphonies and concertos were performed. There was no chorus, but there were excerpts from

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Italian and French operas. Gossec was the first conductor. He was succeeded by the Chevalier de Saint-Georges. This society was dissolved in 1781.

It was replaced by the Concert de la Loge Olympique, which began by borrowing at the Palais Royal the house, the name, and the organization of a Masonic society. Subscribers were admitted only after a rigid examination, and they were admitted solemnly at a lodge meeting. Each subscriber paid two louis a year, and received a silver lyre on a sky-blue background, which was worn to gain entrance. In 1786 the society began to give its concerts in the Salle des Gardes in the Tuileries. The Queen and the Princes were often present, and the subscribers were in grande toilette. The musicians wore embroidered coats, with lace ruffles; they played with swords by their side and with plumed hats on the benches. Viotti often directed. The Bastille fell July 14, 1789, and in December of that year the Concert de la Loge Olympique ceased to exist. There was to be wilder music in Paris, songs and dances in the streets and in the shadow of the guillotine.

Haydn had been known and appreciated in Paris for some years before he received his commission from the Concert de la Loge Olympique. A symphony, "del Signor Heyden" (sic), was announced March 26, 1764, by the publisher Vénier; but it is said that Haydn's symphonic works were first made known in Paris in 1779, by Fonteski, a Pole by birth, who was an orchestral player. This "symphony" published by Vénier was really a quartet, for the term "sinfonia" then was applied loosely to any piece of music in which at least three concerting instruments were busied. Fétis says that the symphonies were first introduced by the publisher Sieber in the Concert des

Amateurs.

However this may have been, Haydn wrote Artaria (May 27, 1781): "Monsieur Le Gros [sic], director of the Concert Spirituel, writes me much that is uncommonly pleasant about my 'Stabat Mater,' which has been performed there four times with greatest success. The members of the Society ask permission to publish the same. They propose to publish to my advantage all my future works, and they are surprised that I am so pleasing in vocal composition; but I am not at all surprised, for they have not yet heard them; if they could only hear my operetta, 'L' Isola disabitata,' and my last opera, 'La fedeltà premi-

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ata';* for I am sure that no such work has yet been heard in Paris, and perhaps not in Vienna. My misfortune is that I live in the country."

This Joseph Legros (1739–93) was one of the most famous high tenors ever heard in France. He made his début at the Opéra in 1764. first he was a cold actor; but Gluck's music and theories of dramatic art taught him the necessity of action, and he was distinguished as Orpheus, Achilles, Pylades, Atys, Rinaldo. He was a good musician. and he composed. A handsome man, he grew excessively fat, so that he was obliged to leave the stage. He directed the Concerts Spirituels from 1777 to 1791. Mozart had much to say about him in his letters from Paris. There is a singular story about him in the "Correspondance Littéraire" of Grimm and Diderot: "M. Legros, leading screecher in counter-tenor at the Académie royale de Musique, who, by the way, is not bursting with intelligence, supped one night with the Abbé le Monnier. They sang in turn, and the Abbé said to him with a most serious air: 'In three months I shall sing much better, because I shall have three more tones in my voice.' Legros, curious to know how one could extend his voice at will, allowed himself to be persuaded that by trimming the uvula he could give his voice a higher range and make it more mellow and agreeable."

It was at the concerts of the Loge Olympique that Cherubini heard for the first time a symphony of Haydn, and was so affected by it that he ever afterward honored him as a father. The French were long loyal to Haydn. In 1789 a player of the baryton, one Franz, from the orchestra at Esterház, played with great success at the Palais Royal pieces written for that instrument by Haydn. And it should not be forgotten that shortly before the composer's death he was cheered by his last visitor, a French officer, who sang to him "In Native Worth"; that French officers were among the mourners at his funeral; and that French soldiers were among the guard of honor around his coffin at the Schottenkirche.

Haydn gave the score of his first set of Paris symphonies to a Vienna banker, who paid him the promised sum of six hundred francs. After the performance in Paris the managers of the society sold the right

*"L' Isola disabitata" (Esterház, 1779); "La fedeltà premista" (originally an Italian opera, but produced in Vienna, 1784, as "Die belohnte Treue").

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Mr. Lionel de la Laurencie, in his invaluable work, "Le Coût Musical en France" (Paris, 1905), gives interesting details concerning the early appreciation of Haydn's music in Paris, though he does not quote the remark of Grétry in the "Mémoires, ou Essais sur la Musique" (Paris, 1797): "What lover of music has not been seized with admiration, hearing the beautiful symphonies of Haydn? A hundred times I have set to them the text which they seem to demand. And why not supply a text?"

Garaudé,* in his *Tablettes de Polymnie* (April, 1810), praised "the wise, elegant, correct plan" of these symphonies, and especially their "clearness, which is revealed even in passages that seem to be consecrated exclusively to science." We learn from Garaudé that it was the custom in his day to substitute in a concert performance of a symphony a favorite andante or adagio for the one in a less familiar work. "These substitutions are seldom happy, and they never complete the ensemble of ideas with which the composer wished to trace a great picture."

Another Parisian critic early in the nineteenth century was charmed by the "rhythmical good nature and joyous alacrity" of Haydn's finales. "He is the only one who possesses the rare privilege of always

charming. After him everything seems insipid and glacial."

Reichardt wrote, sojourning in Paris in 1802-03: "I can only repeat what I said seventeen years ago about the 'Concert des Amateurs: Haydn should come to Paris to enjoy his symphonies in all their perfection." In like manner Richard Wagner was enthusiastic over the performance of Beethoven's Ninth Symphony by the orchestra of the Paris Conservatory with Habeneck as conductor. Yet Reichardt afterward reproached the French audiences for loving first of all mere noise: "The composer can never use too freely the trumpets and the drums; a forte is never too fortissimo for them.... In music they seem to feel only the most extreme, the most radically opposed contrasts." While he admitted that he had never heard tender passages played with greater precision, he stated that "the eloquent and emotional accents which bring tears to the hearer of the simplest phrases in Haydn's andantes and adagios pass unperceived and unsuspected."

*Alexis de Garaudé was born at Nancy, March 21, 1779; he died at Paris, March 23, 1852. A pupil of Cambini, Reicha, Crescentini, and Garat, he was an imperial chamber singer from 1808 to 1830. He was professor of singing at the Paris Conservatory (1810–41). He wrote an opera, chamber music, a mass, songs, treatises on singing, and a description of his travels in Spain. He edited the Tablettes in 1810–11.

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Noskowski	•			•				"The	Steppe,'' C)p. 66

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	(b) Sonata, E major Prelude — Gavotte — 1					. J. S. Bach
2.	Concerto in F-sharp minor Allegro moderato — A	, No. udante	2 Fina	le.	•	. Vieuxtemps
3.	(a) Preghiera .					Padre Martini
	(b) Aubade Provençale					. L. Couperin
~	(e) La Chasse .					. J. B. Cartier
	(d) Meruetto .					. Pugnani
	(e) Siciliènne et Rigaudon					. Francoeur
4.	(a) Siegfried Paraphrase					Wagner-Wilhelmj
	(b) Indian Lament					Dvorák-Kreisler
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LISZT - - - Symphonic Poem, "Mazeppa," No. 6 (after Victor Hugo)
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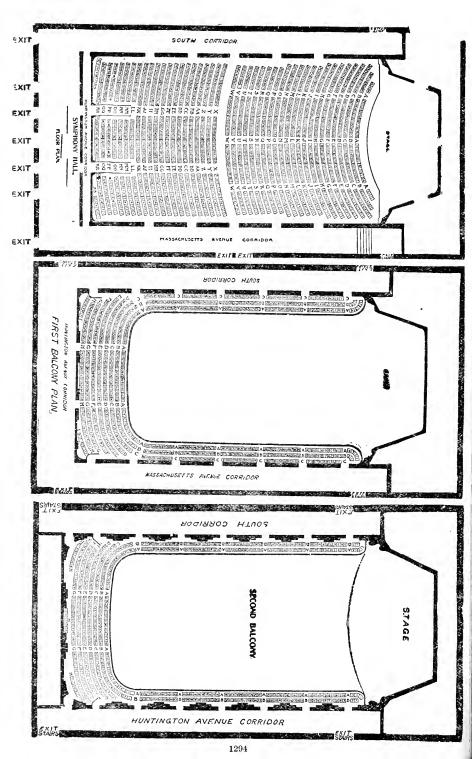
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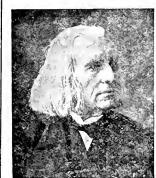
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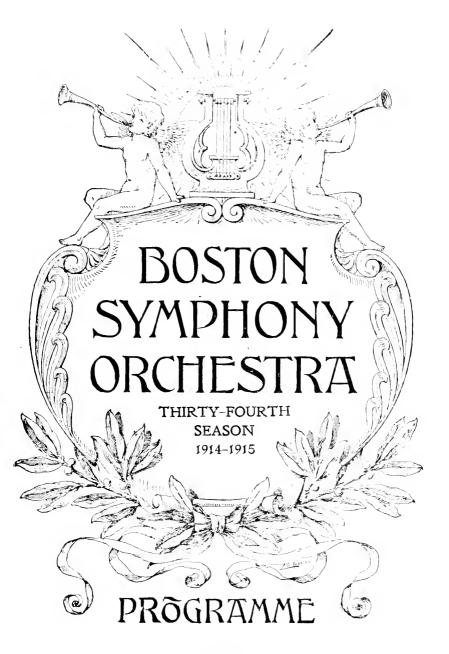
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THIRTY-FOURTH SEASON, 1914-1915 Dr. KARL MUCK, Conductor

Programme of the Twenty-second Rehearsal and Concert

WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE



FRIDAY AFTERNOON, APRIL 23 AT 2,30 O'CLOCK

SATURDAY EVENING, APRIL 24 AT 8.00 O'CLOCK

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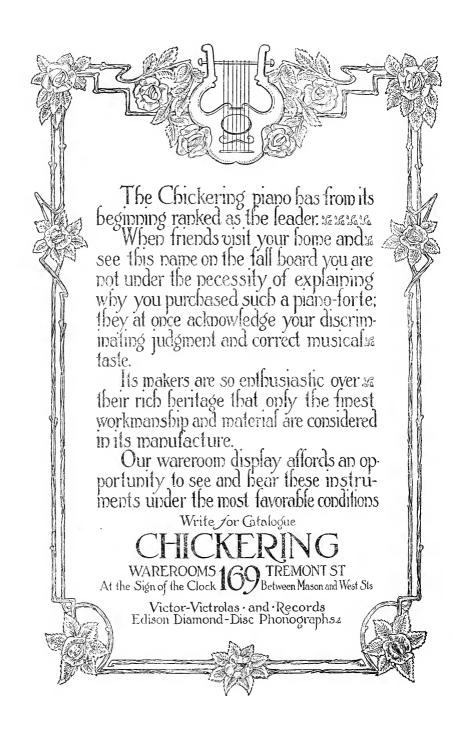
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FRIDAY AFTERNOON, APRIL 23, at 2.30 o'clock

SATURDAY EVENING, APRIL 24, at 8.00 o'clock

The following is the order in which the works will be played

		Programme
MacDow	vell I.	. Orchestral Suite in E minor, No. 2, "Indian," Op. 48 Legend: Not fast: with much dignity and character. Twice as fast; with decision.
	II. III. IV. V.	Love Song: Not fast: tenderly. In War Time: With rough vigor, almost savagely. Dirge: Dirglike, mournfully. Village Festival: Swift and light.
Mozart	I. II. III.	Concerto in D minor, for Pianoforte (K. 466) Allegro. Romanze. Rondo.
Weber		Conceret Piece in F minor, for Pianoforte and Orchestra, Op. 79
Debussy		. "Pré lude à l'Après-Midi d'un Faune [Eglogue de S. Mallarmé]" (Prelude to "The Afternoon of a Faun [Eclogue by S. Mallarmé])"
Noskows	ki .	

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Mozart . . . Concerto in D minor, for Pianoforte (K. 466)

I. Allegro.
II. Romanze.
III. Rondo.

Weber . . . Concert Piece in F minor, for Pianoforte and Orchestra, Op. 79

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There will be an intermission of ten minutes after the MacDowell selection

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ORCHESTRAL SUITE IN E MINOR, No. 2, "INDIAN," OP. 48. EDWARD MACDOWELL

(Born in New York, December 18, 1861; died in New York, January 23, 1908.)

This suite was composed in 1891-92. The first performance in public was by the Boston Symphony Orchestra in the Metropolitan Opera House, New York, January 23, 1896. The suite was first played in Boston at a Symphony concert, February 1, 1896; it was played in London under Mr. Henry J. Wood, October 23, 1901, and in Liverpool the winter before. It was also performed by the Boston Symphony Orchestra in Boston on December 4, 1897, January 4, 1902, April 6, 1907, March 7, 1908, March 1, 1913. (The suite is dedicated "to the Boston Symphony Orchestra and its conductor, Mr. Emil Paur.")

This suite was designed and completed before Dvořák thought of his symphony, "From the New World." On a fly-leaf of the autograph manuscript the composer wrote as follows:-

"The thematic material of this work has been suggested for the most part by Indian melodies. Their occasional similarity to Northern European themes seems to the author a direct testimony in corrobation of Thorsinn Karlsefni's Saga. The opening theme of No. 3, for instance, is very similar to the (presumably Russian) one made use of by Rimsky-Korsakoff in the third movement of his symphony 'Antar.''

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The composer afterward omitted the last sentence and added for the printed score: "If separate titles for the different movements are desired, they should be arranged as follows: I. Legend; II. Love Song; III. In War Time; IV. Dirge; V. Village Festival."

The Indian themes used in the suite are as follows:—

- 1. First theme, Iroquois. There is also a small Chippewa theme.
- 2. Iowa love song.
- 3. A well-known song among tribes of the Atlantic coast. There is a Dacota theme, and there are characteristic features of the Iroquois scalp dance.
 - 4. Kiowa (woman's song of mourning for her absent son).
 - 5. Women's dance, war song, both Iroquois.

The suite is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, and strings.

Legend: Not fast; with much dignity and character,* E minor, 2-2. It has been said that this movement was suggested to the composer by Thomas Bailey Aldrich's Indian legend, "Miantowona"; but MacDowell took no pains to follow Aldrich's poem, incident by incident, nor to tell any particular story; "the poem merely suggested to him to write something of a similar character in music." When the suite was first played in Boston, Mr. Apthorp wrote for the Programme Book as follows: "Upon the whole, it should be said distinctly that Mr. MacDowell had no intention whatever of writing anything of the nature of 'programme-music' in this suite. What description I may give of the poetic character of the several movements is therefore not to be taken as so-called programme-headings, indicative of the poetic contents and insport of the music—like the headings to the separate movements in Berlioz's 'Fantastic' or 'Harold' symphonies, or the titles of Liszt's symplionic poems-but merely as showing what the composer had in his mind while writing the music. These poetic ideas and mental pictures acted upon him far more in the way of stimulating his imagination and conditioning certain moods than in that of prompting him to attempt anything like would-be-definite tonepainting."

Mr. Lawrence Gilman, in his "Edward MacDowell" (New York and London, 1905), referring to these separate titles, speaks of the composer's "concession, in which one traces a hint of the inexplicable and amusing reluctance of the musical impressionist to acknowledge the existence of a programmatic intention in his work. In the case of the 'Indian' Suite, however, the intention is clear enough, even without the proffered titles; for the several movements are unmistakably based upon firmly held concepts of a definite dramatic and

^{*}The indications at the head of the movements in the score are invariably in three languages, English. French, and German. The expression-marks are generally in Italian.

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emotional significance. As supplemental aids to the discovery of his poetic purposes, the phrases of direction which he has placed at the beginning of each movement are indicative, taken in connection with the titles which he sanctions."

The first movement opens with the announcement of the chief theme unaccompanied: the thesis is proclaimed fortissimo by three horns in unison; the antithesis is played pianissimo by a muted horn. This theme is taken up by other instruments and developed in a free way as though for a prelude to the main body of the movement, "twice as fast; with decision," E minor, 2-2. Clarinets, bassoons, and lower strings pizzicati announce the theme in short staccato chords underneath violin trills. This theme was probably derived from the theme of the introduction by melodic and rhythmic variation. It is worked out in a crescendo that swells to fortissimo, and then diminishes, until it appears in C major in a new rhythmic variation in the strings as the second theme of the movement. After this has been developed, it appears again in a diminution of its first form. The working-out of the two more prominent forms of this one theme fills the remainder of the movement.

II. Love Song: Not fast; tenderly, A major, 6-8. One chief theme, which is announced immediately by the wood-wind, is developed, with the use of two subsidiary phrases, one a sort of response from the strings, the other a more assertive melody, first given out in D minor

by wood-wind instruments.

III. In War Time: With rough vigor, almost savagely, D minor, 2-4. The chief theme is played by two flutes, in unison, unaccompanied. Two clarinets, in unison and without accompaniment, answer in a subsidiary theme. This material is worked out elaborately in a form that has the characteristics of the rondo. The rhythm changes frequently toward the end from 2-4 to 6-8 and back again. Mr. Apthorp wrote, before the composer gave the titles: "The third movement might be called a Scalp-dance; not that it is meant as a musical reflection of any special ceremonies connected with the Indian Scalp-dance, but that its general character is that of a savage, warlike ardor, and blood-thirsty excitement."



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IV. Dirge: Dirge-like, mourufully, in G minor, 4-4. The mournful chief theme is given out by muted violins in unison, which are soon strengthened by the violas, against repetitions of the tonic note G by piccolo, flutes, and two muted horns, one on the stage, the other behind the scenes, with occasional full harmony in groups of wind instruments. "The intimate relation between this theme and that of the first movement is not to be overlooked. It is answered by the horn behind the scenes over full harmony in the lower strings, the passage closing with a quaint concluding phrase of the oboe." The development of this theme fills the short movement. Mr. Apthorp wrote: "The fourth movement is plainly an Indian dirge; but whether over the remains of a slain warrior and chief, publicly bewailed by a whole tribe, or the secret lament of an Indian mother over the body of her dead son, the listener is left to determine for himself. There is a great deal of picturesque, imaginative tinting in the movement, suggestive of midnight darkness, the vastness and solitude of prairie surroundings, and the half-warlike, half-nomadie Indian life."

V. Village Festival: Swift and light, in E major, 2-4. Several related themes are developed. All of them are more or less derived from that of the first movement. There are lively dance rhythms. "But here also the composer has been at no pains to suggest any of the specific concomitants of Indian festivities; he has only written a movement in which merry-makings of the sort are musically sug-

gested."



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PRELUDE TO "THE AFTERNOON OF A FAUN (AFTER THE ECLOGUE OF STÉPHANE MALLARMÉ)" . . . Achille Claude Debussy

(Born at St. Germain (Seine and Oise), August 22, 1862; now living at Paris.)

"Prélude à l'Après-Midi d'un Faune (Églogue de S. Mallarmé*)" was played for the first time at a concert of the National Society of Music, Paris, December 23, 1894. The conductor was Gustave Doret. The second performance was at a Colonne concert, Paris, October 20, 1895.

The first performance in Boston—it was also the first in the United States—was at a concert of the Boston Orchestral Club, Mr. Longy conductor, April 1,1902. The second was at a Chickering Production Concert, February 24, 1904, when Mr. Lang conducted. The Prelude has also been performed in Boston at concerts of the Boston Symphony Orchestra, December 31, 1904, March 10, 1906, January 16, 1909. November 4, 1911. The New York Symphony Orchestra, Mr.

*Stéphane Mallarmé was born at Paris in 1842; he died at Valvins in 1898. He taught English at French provincial towns and then for thirty years (1862-92) in Paris at a college. In 1874-75 he edited La Dernière Mode. The list of his works is as follows: "Le Corbeau" (translation into French prose of Poe's "Raven"), 1875; preface to Beckford's "Vathek," 1876; "L'Laprès-Midi d'un Faune," 1876; "Petite Philologie à l'Usage des Classes et du Monde: Les Mots Anglais," 1877; "Poésies Complètes" (photo-lithographed fron the original manuscript), 1887; "Les Poèmes de Poe" (translation into French prose), 1888; "Le Ten o'Clock de M. Whistler," 1838; "Pages," 1891; "Les Meines: Villiers de l'Isle Adam," 1892; "Vers et Prose," 1892; "La Musique et les Lettres" (lectures delivered at Oxford and Cambridge), 1894; "Divagations," 1897; "Poésies," 1890. At first a Parnassian, he become recognized as a chief of the Symbolists. For discussions of Mallarmé see Gosse's "Questions at Issue," 1893; Vittorio Pica's "Letteratura d' Eccezione," 1890; Arthur Symon's essay, "Mallarmé," in "The Symbolist Movement in Literature" (1890); George Moore's "Confessions of a Young Man"; Teodor de Wyzewa's "Nos Maltres" (Paris, 1895); Paul Verlaine's "Les Poètes Maudits" (Paris, 1898); Gustave Kahn's "Symbolistes et Décadents" (Paris, 1902), an invaluable book to students of modern French poetry; Vance Thompson's "French Portraits" (1905).

In 1896 Mallarmé was named "poet of poets" at an election in which almost every Frenchman known in letters voted.

letters voted.

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Damrosch conductor, played the Prelude in Boston, January 18, 1906. The Prelude was played at a Boston Opera House concert on January 5, 1913, André Caplet conductor, and on February 9, 1913, Felix Weingartner conductor.

Stéphane Mallarmé formulated his revolutionary ideas concerning style about 1875, when the Parnasse Contemporain rejected his first poem of true importance, "L'Après-Midi d'un Faune." The poem was published in 1876 as a quarto pamphlet, illustrated by Manet. The eclogue is to the vast majority cryptic. The poet's aim, as Mr. Edmund Gosse expresses it, was "to use words in such harmonious combinations as will suggest to the reader a mood or a condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." Mallarmé, in a letter to Mr. Gosse, accepted with delight this understanding of his purpose: "I make music, and do not call by this name that which is drawn from the euphonic putting together of words,—this first requirement is taken for granted; but that which is beyond, on the other side, and produced magically by certain dispositions of speech and language, is then only a means of material communication with the reader, as are the keys of the pianoforte to a hearer."

Let us read Mr. Gosse's explanation of the poem that suggested music to Debussy: "It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before.

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To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it: A faun—a simple. sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder? Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? All! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the everreceding memory, may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins into the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again,

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after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with a perfect suavity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

* *

"The Afternoon of a Faun" is scored for three flutes, two oboes, one English horn, two clarinets, two bassoons, four horns, two harps, small antique cymbals,* strings. It is dedicated to Raymond Bonheur.

The chief theme is announced by the flute, très modéré, E major,

*Small cymbals, as well as the large cymbals, were used habitually in the bands of the janizaries from the time of organization in the seventeenth century. The ancient ones found at Pompeii were of bronze, connected by a bronze chain of twenty-four rings. Mahillon says that the sound is pitched approximately to the first E above the treble staff. [F. A. Lampe thought it worth while to write a book of 420 pages, "De Cymbalis Veterum" (1703).] Berlioz speaks of them in his Treatise on Instrumentation: "I have seen some in the Pompeian Museum at Naples, which were no larger than a dollar. The sound of these is so high and se weak that it could hardly be distinguished without a complete silence of the other instruments. These cymbals served in ancient times to mark the rhythm of certain dances, as our modern castanets, doubtless. In the fairy-like scherzo of my 'Romeo and Juliet' sympnony, I have employed two pairs of the dimension of the largest of the Pompeian cymbals; that is to say, rather less than the size of the hand, and tuned a fifth one with the other." (They were tuned to B-flat and F above the treble staff.) "To make them vibrate well, the player should, instead of striking the cymbals full one against the other, strike them merely by one of their edges. They should be of at least three lines and a half in thickness." Chausson introduced antique cymbals in his symphonic poem, "Viviane," and Loeffler uses them in his "Pagan Poem."

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9-8. Louis Laloy gives the reins to his fancy: "One is immediately transported into a better world; all that is leering and savage in the snub-nosed face of the faun disappears; desire still speaks, but there is a veil of tenderness and melancholy. The chord of the wood-wind. the distant call of the horns, the limpid flood of harp-tones, accentuate this impression. The call is louder, more urgent, but it almost immediately dies away, to let the flute sing again its song. And now the theme is developed: the oboe enters in, the clarinet has its say; a lively dialogue follows, and a clarinet phrase leads to a new theme which speaks of desire satisfied; or it expresses the rapture of mutual emotion rather than the ferocity of victory. The first theme returns, more languorous, and the croaking of muted horns darkens the horizon. The theme comes and goes, fresh chords unfold themselves; at last a solo 'cello joius itself to the flute; and then everything vanishes, as a mist that rises in the air and scatters itself in flakes."

"L'APRÈS-MIDI D'UN FAUNE."

BY STÉPHANE MALLARMÉ.

LE FAUNE.

Ces nymphes, je les veux perpétuer.

Si clair, Leur incarnat léger, qu'il voltige dans l'air Assoupi de sommeils touffus.

Aimai-je un rêve? Mon doute, amas de nuit ancienne, s'achève En maint rameau subtil, qui, demeuré les vrais Bois mêmes, prouve, hélas! que bien seul je m'offrais Pour triomphe la faute idéale de roses.

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ou si les femmes dont du gloses Figurent un souhait de tes sens fabuleux! Faune, l'illusion s'échappe des yeux bleus Et froids, comme une source en pleurs, de la plus chaste: Mais, l'autre tout soupirs, dis-tu qu'elle contraste Comme brise du jour chaude dans ta toison! Que non! par l'immobile et lasse pâmoison Suffoquant de chaleurs le matin frais s'il lutte, Ne murmure point d'eau que ne verse ma fiûte Au bosquet arrosé d'accords; et le seul vent Hors des deux tuyaux prompt à s'exhaler avant Qu'il disperse le son dans une pluie aride, C'est, à l'horizon pas remué d'une ride, Le visible et serein souffle artificiel De l'inspiration, qui regagne le ciel.

O bords siciliens d'un calme marécage Qu'à l'envi des soleils ma vanité saccage, Tacite sous les fleurs d'étincelles, CONTEZ "Que je coupais ici les creux roseaux domplés Par le talent; quand, sur l'or glanque de lointaines Verdures dédiant leur vigne à des fontaines, Ondoie une blancheur animale au repos; Et qu'au prélude lent où naissent les pipeaux, Ce vol de cygnes, nonl de naïades se sauve Ou plonge."

Inerte, toute brûle dans l'heure fauve Sans marquer par quel art ensemble détala Trop d'hymen souhaité de qui cherche le la: Alors m'éveillerais—je à la ferveur première, Droit et seul, sous un flot antique de lumière, Lys! et l'un de vous tous pour l'ingénuité. Autre que ce doux rien par le lèvre ébruité, Le baiser, qui tout bas des perfides assure, Mon sein, vierge de preuve, atteste une morsure Mystérieuse, due à quelque auguste dent; Mais, bast! arcane tel élut pour confident Le jonc vaste et jumeau dont sous l'azur on joue: Qui, détournant à soi le trouble de la joue, Rêve, dans un solo long, que nous amusions La beauté d'alentour par des confusions Fausses entre elle-même et notre chant crédule;



Et de faire aussi haut que l'amour se module Évanouir du songe ordinaire de dos Ou de flane pur suivis avec mes regards clos, Une sonore, vaine et monotone ligne.

Tâche donc, instrument des fuites, ô maligne Syriux, de refleurir aux lacs où tu m'attends! Moi, de ma rumeur fier, je vais parler longtemps Des déesses; et, par d'idolâtres peintures, À leur ombre enlever encore des ceintures: Ainsi, quand des raisins j'ai sucé la clarté, Pour bannir un regret par ma feinte écarté, Rieur, j'élève au ciel d'été la grappe vide Et, souflant dans ses peaux lumineuses, avide D'ivresse, jusqu'au soir je regarde au travers.

O nymphes, regonflons des Souvenirs divers.

"Mon wil, trouant les jones, dardait chaque encolure Immortelle, qui noie en l'onde sa brûlure Avec un cri de rage au ciel de la forêt;
Et le splendide bain de cheveux disparait
Dans les clartés et les frissons, ô pierreries!
J'accours; quand, à mes pieds, s'entrejoignent (meurtries)
De la langueur goutée à ce mal d'être deux)
Des dormeuses parmi leurs seuls bras hazardeux;
Je les ravis, sans les désenlacer, et vole
À ce massif haï par l'ombrage frivole,
De roses larissant tout parfum au soleil,
Où notre ébat au jour consumé soit pareil."
Je t'adore, courroux des vierges, ô délice
Farouche du sacré fardeau nu qui se glisse
Pour fuir ma lèvre en feu buvant, comme un éclair
Tressaille! la frayeur secrète de la chair;



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"Mon crime, c'est d'avoir, gai de vaincre ces peurs Traîtresses, divisé la touffe échevelée De baisers que les dieux gardaient si bien mêiée; Car, à peine j'allais cacher un rire ardent Sous les replis heureux d'une seule (gardant Par un doigt simple, afin que sa candeur de plume Se teignit à l'émoi de sa sœur qui s'allume, La petite naïve et ne rougissant pas): Que de mes bras, défaits par de vagues trépas, Cette proie, à jamais ingrate se délivre Sans pitié du sanglot dont j'étais encor ivre."

Tant pis! vers le bonheur d'autres m'entraîneront Par leur tresse nouée aux cornes de mon front; Tu sais, ma passion, que, pourpre et déjà mûre, Chaque grenade éclate et d'abeilles murmure; Et notre sang, épris de qui le va saisir, Coule pour tout l'essaim éternel du désir. À l'heure où ce bois d'or et de cendres se teinte Une fête s'exalte en la feuillée éteinte: Etna! C'est parmi toi visité de Venus Sur ta lave posant ses talons ingénus, Quand tonne un somme triste où s'épuise la flamme. Je tiens la reine!

O sûr châtiment . . .

Non, mais l'âme

De paroles vacantes et ce corps alourdi Tard succombent au fier silence de midi:

Sans plus il faut dormir en l'oubli du blasphème, Sur le sable altéré gisant et comme j'aime Ouvrir ma bouche à l'astre efficace des vins!

Couple, adieu; je vais voir l'ombre que tu devins.

* *

"L'Après-Midi d'un Faune" was produced at the Châtelet, Paris,

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Very truly yours,

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as a ballet scene, on May 29, 1912, with M. Nijinsky as the Faun. I quote from the New York Sun of June 2, 1912:—

"A novelty produced during the Russian ballet season at the Châtelet Theatre has occasioned an outburst of protests. The celebrated mime, Vaslav Nijinsky, arranged a short ballet inspired by Debussy's music written to Stéphane Mallarmé's poem 'The Faun's Afternoon,' Nijinsky miming the faun. An editorial in the Figaro signed by Director Calmette says: 'Our readers will not find the usual notice of the performance in the theatrical columns, because I have suppressed it. I do not criticise the music, which was written ten years ago, but I am convinced that all the readers who were present at the Châtelet yesterday will approve my protest against an exhibition offered as a profound production perfumed with precious art and harmonious poetry. The words "art" and "poetry" in connection with such a spectacle are mere mockery. It was neither a graceful eclogue nor a profound production. We saw an unseemly faun with vile movements and shameless gestures, and that was all. The hisses which greeted the pantomime were fully justified. The true public never accepts such animal realism."

"The Gaulois also demands the suppression of the show. Others defend it as a legitimate product of the naturalists' school.

"The protests against Nijinsky's 'Faun' are expected to result in the house being crowded and the act, which does not occupy ten minutes, being given extra performances.

"M. Diaghilew, the director of the Russian ballets, has written a letter to the *Figaro* quoting in his defence a letter by Odilon Redon, Mallarmé's most intimate friend, and M. Rodin's article in the *Matin*. The latter praises Nijinsky's creation as a noble effort, which every artist should see.

"M. Calmette replies, saying that M. Redon's opinion is merely personal. As regards M. Rodin, whom he admires as one of the most illustrious and most clever sculptors, he says he is unable to accept him as a judge of theatrical morality. M. Calmette says, 'To challenge his [Rodin's] judgment it will suffice to recall that, contrary to all common decency, Rodin exhibits in the former chapel and deserted



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church, now the Hôtel Biron, a series of obscene and cynical sketches displaying with even more brutality the shameless attitudes so justly hissed at the Châtelet. If I must speak plainly, the dancers in the mimicry angered me less than the daily spectacle Rodin gives in the ex-convent to legious of lackadaisical female admirers of self-satisfied snobs. It is beyond conception that the State has paid 5,000,000 francs for the Hôtel Birou merely to afford a free lodging for the richest sculptor."

Mr. Ossip Gabrilowitsch was born, the son of a lawyer, at St. Petersburg, on January 26, 1878. When he was six years old, he received his first piano lessons from his brother. Rubinstein advised the parents to allow their son to be a professional pianist. Ossip then studied under Tolstoff at the St. Petersburg Conservatory. When he was sixteen, he had taken many prizes, among them the Rubinstein prize. In St. Petersburg he was constantly under the supervision of Rubinstein himself. In 1894 Mr. Gabrilowitsch went to Vienna, where he studied the pianoforte with Leschetitzky and composition with Nawratil. In 1898 he began his career as a virtuoso. His first appearance in America was at New York, November 12, 1900. His first appearance in Boston was at a Kneisel concert, November 19, 1900 (Arensky's Trio in D minor and Brahms's Quintet in F minor, Op. 31). He played Tschaikowsky's Concerto in B-flat minor and Liszt's Hungarian Fantasie at a charity concert in Symphony Hall, December 16, 1900, and he gave recitals in Boston, January 2,* March 9, March 22, 1901. He played at a Kneisel concert in Boston, November 17, 1902 (Schubert's Trio in B-flat major), and gave recitals, April 18

*The date January 3 in the Programme Book of February 16, 1907, is incorrect.

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and 22, 1903. He visited Boston again in the season of 1906–07: Kneisel Quartet concert, November 6 (Beethoven's Pianoforte Trio in E-flat major, Op. 70, No. 2); Boston Symphony Quartet, February 25, 1907 (Fauré's sonata for pianoforte and violin, A major, with Mr. Willy Hess; Schumann's Pianoforte Trio in F major, Op. 80, with Messrs. W. Hess and Warnke); recitals, November 17, 1906, January 7, February 20, 1907.

His first appearance with the Boston Symphony Orchestra in Boston was on February 16, 1907 (Brahms's Pianoforte concerto, B-flat major, No. 2, Op. 83). He was engaged to play with the orchestra in January, 1903, but was prevented from fulfilling the engagement. On November 28, 1908, he played here with the Boston Symphony Orchestra (Tschaikowsky's Concerto, No. 1, B-flat minor). He played at a Kneisel Quartet concert, January 5, 1909 (Schubert's Pianoforte Trio in B-flat major), and gave recitals on January 6 and February 3 of that year. He married Miss Clara Clemens, soprano, and was busy for several years in Europe as pianist and orchestral conductor.

Returning to the United States in 1914 he played in Boston at a Kneisel Quartet concert, December 1 (Mason's Pianoforte Quartet in A major, Op. 7—first time here,—and Brahms's Pianoforte Quartet in G minor, Op. 25). On December 12 he gave a concert with Mrs. Gabrilowitsch; on February 6, 1915, he gave a recital (sonatas by Beethoven, Chopin, Schubert, Glazounoff), and on March 28 he gave a concert with Mme. Matzenauer in Symphony Hall.

He has played these compositions of his own in Boston: Gavotte, D minor (January 2, 1901); Caprice-Burlesque (March 9, 1901); Petite Sérénade (March 22, 1901); Caprice-Burlesque—by request—(April 22, 1903); Thème varié, Op. 4 (November 17, 1906); Melody, E minor, Op. 8 (January 6, 1909).

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Concerto in D minor, for the Pianoforte (K. 466).

Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

This concerto was completed in Vienna on February 10, 1785. It was performed for the first time at Mozart's subscription concert on February 11, 1785, "auf der Mehlgrube." This was the first of a series of subscription concerts given on Fridays. There were more than 150 subscribers at three ducats a head. His father was in Vienna at the time and wrote to Mariane after the concert: "Wolfgang played a new and excellent piano-concerto, which the copyist was copying yesterday (February 10) when we called, and your brother did not have time to play through the Rondo once, because he had to look over the copying. The concerto is in D minor (N. 8)." It is the 18th of the 25 written for one pianoforte, in the list of Köchel. The autograph score is in the library of the Gesellschaft der Musikfreunde in Vienna.

The concerto was performed in Boston at a Theodore Thomas concert, October 8, 1870, Anna Mehlig, pianist; at concerts of the Harvard Musical Association, January 5, 1871, Anna Mehlig, pianist, January 18, 1872, Richard Hoffman, pianist; and at a concert of the Boston Symphony Orchestra, February 20, 1886, Mrs. H. H. A. Beach, pianist.

The orchestral portion of the work is scored for flute, two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings.

I. Allegro, D minor, 4-4. The orchestral introduction prepares the thematic material of the movement. The chief theme is given out in full and unaccompanied by the pianoforte. This is developed with use of a characteristic figure heard at once in the basses of the introduction. The second theme, F major, is also given to the

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FURBUSH-DAVIS PIANO CO. 294 BOYLSTON STREET, BOSTON Opp. Public Gardens Open Evenings pianoforte and extended by it. An orchestral tutti brings to mind the introduction. The pianoforte takes up the chief theme. The material is used in the repetition section, and after an orchestral crescendo, there is a cadenza. The movement ends with motives taken from the introduction and played by the orchestra.

II. Romanze, B-flat-major, 2-2. There is no indication of tempo in the original manuscript. The chief theme, given immediately to the pianoforte, is repeated forte by the orchestra. The flowing and ornamented song is continued by the pianoforte. After an orchestral tutti, a side motive is introduced by the pianoforte. This finally leads in to the return of the chief theme. There is a middle section in G minor. The first section reappears without the use of the side theme.

III. Rondo, D minor—I) major, 2-2. No indication of tempo is given in the autograph manuscript. The old Breitkopf and Härtel edition has "Prestissimo"; the new edition of the score has "Allegro assai" as also the editions of Hummel and André. The pianoforte gives out the first theme and the orchestra takes it up. The second theme is given also to the pianoforte. Of the other thematic material a motive in F major first given to the orchestra is the most important. It plays a conspicuous part in the final section in D major after the cadenza.

Cadenzas for this concerto were written by Beethoven and Hummel, but not published in the lifetime of the composer.

* *

Mozart, famed as the greatest pianist of his day, had small and beautiful hands, and, according to Niemetschek, he moved them so quietly and naturally on the keyboard that the eye as well as the ear was pleased. That he could grasp so many keys was a source of wonder. His facility was due to his close study of Ph. E. Bach's works from which he worked out his system of fingering. Mozart demanded of a pianist a quiet and steady hand with such natural lightness, flexibility, and speed that passages would "flow like oil," to use his own words. He insisted on absolute correctness, clearness, tasteful expression. He warned against undue haste. "It is much easier to play a piece fast than slowly." He himself excited wonder by playing in tempo rubato yet preserving the tempo with the left hand. As he wrote to his

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father: "That I always remain strictly in time surprises every one; they cannot understand that the left hand should not in the least be concerned in a tempo rubato. When they play the left hand always follows." Mozart was the first great virtuoso who habitually used the "fortepiano," formed a style of playing to suit it. He became acquainted with Stein's instruments at Augsburg in 1777. Stein's pianoforte had a "genouillière," or knee pedal for raising the dampers. This preceded the foot-pedal.

CONCERT PIECE IN F MINOR, FOR PIANOFORTE AND ORCHESTRA, OP. 79.

CARL MARIA VON WEBER

(Born at Eutin, in Oldenburg, December 18, 1786; died at London, June 5, 1826.)

The idea of this Concert-Stück occurred to Weber certainly as early as 1815, when he was living at Prague as musical conductor of the theatre. He wrote to Rochlitz: "I now have the plan of a piano concerto in F minor; but, as concertos in minor without any fixed and awakening idea seldom have any effect on an audience, I have almost unconsciously interwoven with the music—which is seldom the case with me—a sort of story, and the movements of the piece are strung on the threads of this story and take their character from them, and, truly, in such a detailed and at the same time dramatic manner that I see myself obliged to give them the following title: Allegro, 'Separation'; Adagio, 'Lamentation'; Finale, 'Keenest pain, Consolation, Meeting, Jubilation.' Now, as I hate excessively all entitled tone-pictures, it is hellishly hard for me to accustom myself to the idea, and yet it constantly and irresistibly enters my mind, and will persuade me as to its

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effectiveness. In any event, I do not wish to appear with it in any place where I am not already known, from fear of being misunderstood and reckoned as one of the musical charlatans. What do you think about it?" Rochlitz's answer is not preserved.

Weber's diary gives the following information about the composition of the piece: "Dresden, 1821, February 28: At night thought out completely the concerto in F minor." "Berlin, May 31: Worked on the Concert Piece." Other entries, June 1, 3, 6, 7, 15, 16, show that he was at work on the piece on these days. "June 18: Concert

Piece for the pianoforte finished." Berlin, June 18, 1821, was a memorable day to Weber and for the history of German opera: that night saw the first performance of "Der Freischütz." Yet the composer, who had so much at stake, sat at his desk in the morning, worked two hours, and thus completed the Concert Piece. He took the sheets hardly dry to his wife Caroline, than a convalescent. Jules Benedict was with her. Weber went to the pianoforte and played the piece through to them in a most fiery manner, and as he played he shouted out this commentary: "The chatelaine sits in an upper room. She looks sorrowfully as far as eye can reach. The knight has been for years in the Holy Land. she ever see him again? Many bloody battles have been fought. tidings from him who is her all. In vain her prayers to God, in vain her longings. At last a horrible sight assails her. He is lying on the battle-field—forsaken by his followers—his heart's blood is flowing from his wound. 'Ah, if I could be by his side—and at least die with him!' She falls unconscious and exhausted. Hark, what sounds are those in the distance? What glistens there in the forest in the sunshine? What is coming nearer and nearer? The stately knights and squires all marked with the cross—and waving banners—and a jubilant folk and there—'tis he—and now she rushes into his arms. What a tumult of love! What endless and indescribable happiness! How branches rustle and billows exult with joy—with a thousand voices proclaiming the triumph of true love!"



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But Weber did not publish this programme with his score, although Benedict wrote down the words to the best of his recollection, and showed them afterward to the composer, who nodded assent.

The success of "Der Freischütz" was overwhelming, yet when Weber gave a concert in the hall of the theatre on June 25, a week after the production of the opera, there was a very small audience, and the net proceeds were only one hundred and fifteen thalers. It was at this concert that he played for the first time his Concert Piece. gramme also included Beethoven's "Egmont" overture, Weber's scene and aria from "Atala," "Misera me!" (composed in 1811) sung by Mme. Schulze,* and Weber's Nine Variations on a Norwegian Air for pianoforte and violin (composed in 1808), played by the composer and the extraordinary Alexandre Boucher. The latter introduced in a cadenza a regular potpourri on airs from "Der Freischütz," beginning with Samiel's typical theme, and at last after a long firework exhibition was unable in any way to get back to the original key, whereupon, as one inspired, he put down his fiddle, embraced the half-angry and halfamused Weber in the face of the audience, and exclaimed with a tearchoked voice: "Ah, grand maître, que je t'aime, que je t'admire!" The audience broke out in shouts of "Hurrah for Weber!" poser entered in his diary this note: "Boucher put into his cadenza a lot of themes from my opera." He also wrote: "I played for the first time my Concert Piece with enormous success." He played it again in Berlin on June 28 at a concert given by his Viennese friend, the flutist Sedlazek.

Mendelssohn played the pianoforte in London for the first time at a matinée in the Argyll Rooms on May 30, 1829. He wore very long white trousers, a brown silk waistcoat, a black cravat, and a blue dress-coat, and he played Weber's Concert Piece without notes, "a thing

*Josephine Schulze, born Killitschgy at Vienna, about 1700, was taught by Salieri and afterward by Rhighini. She was engaged in 1810 as first soprano at the Breslau Opera House. She was engaged in 1813 for the Berlin Opera House, and sang there both coloratura and dramatic parts till 1831, when she was pensioned at her own request. In her young operatic days she was described as a finely schooled and blooming maiden with a full and beautiful voice of two octaves. She was praised both for her delicacy and agility in bravura and for her ability in dramatic passages to sing clearly above an orchestral forte without shricking or yelling, She was living in Berlin in 1860.

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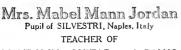
429-A BOYLSTON STREET near Berkeley Street BOSTON, MASS. 'Phone Back Bay 552 then very remarkable." The Literary Gazette reviewed his performance as follows: "A German gentleman—with a long Christian name, too long for any Christian to pronounce with impunity—made his début on this occasion, and performed on the piano a piece termed on the card a 'Concert-Stück.' The pianist, however, never once stuck in his performance, but, on the contrary, appeared to get through his work with not less satisfaction to his audience than to himself."

The Concert Piece was played in New York as early as December 2, 1848, by Richard Hoffman at a concert of the Philharmonic Society.

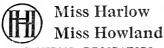
But was this the first performance in New York?

It has been said that the first performance in Boston was by Alfred Jaell at a concert of the Germania, March 19, 1853. The statement is incorrect, for the work was performed at a concert of the Boston Musical Fund Society on February 9, 1850. I quote from the programme: "Le Croisé (sic): concerto pour le pianoforte executed by Mlle. Ida L'Ecluse (from the 'Conservatoire Royale de Bruxelles,' her first appearance in America). Larghetto—Absence—Allegro Passionate (sic)—Despair—Presto—Joy—Tempo di Marcia—Return."

The piece was formerly a great favorite here, as in other cities. It was played here at Philharmonic concerts, December 22, 1855, by William Mason; December 3, 1859, by Arthur Napoleon; at a concert of the Orchestral Union, February 26, 1868, by Carl Eisner; at concerts of the Harvard Musical Association, January 21, 1869, by Alice Dutton; March 31, 1870, by Anna Mehlig; at Thomas concerts by Anna Mehlig, April 5, 13, October 14, 1870, December 20, 1872, and by Madeline



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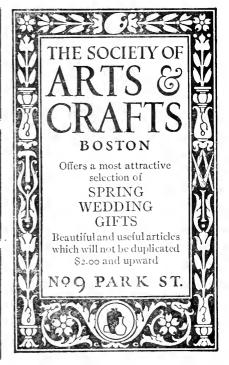
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Schiller, April 3, 1875; at a concert of the Old Bay State Course, No-

vember 9, 1881, by Henrietta Maurer.

The piece has been played here at concerts of the Boston Symphony Orchestra by George M. Nowell, December 19, 1885; Ferruccio B. Busoni, January 27, 1894; Alfred Reisenauer, December 16, 1905.

Richard Burmeister played it at a concert in Symphony Hall on

January 25, 1903, when his own orchestration was used.

The Concert Piece was published in Paris as "Grand Concert de Salon," also as "Morceau de Salon," also as "Le Croisé" (The Cru-

sader).

The autograph score was owned for a time by Charles Voss (1815–82), pianist and composer, of Paris. The statement was made in 1889 that Siegfried Ochs, of Berlin, came into possession of it that year, "after it had been owned by some one in Verona." Voss died at Verona. The score is described as a miracle of neatness and wholly without corrections. The metronomic indications were added by Weber later in blue-black ink.

The Concert Piece, dedicated to the Princess Maria Augusta of Saxony is scored for two flutes, two oboes, two clarinets, two horns, two bas-

soons, two trumpets, one bass trombone, kettledrums, strings.

Larghetto affettuoso (F. W. Jähns gives Larghetto ma non troppo), F minor, 3-4. Flutes, clarinets, and bassoons give out a pathetic theme in harmony. The strings have a melodious figure. Certain notes in the basses are doubled softly by a trombone. This short section leads to a climax, and the pianoforte enters with a preliminary cadenza, has the opening theme of the wood-wind instruments and is unaccompanied, and then embroiders the string passages. There is development for the pianoforte. The chief theme of the next section is hinted at. The main body of the movement is an Allegro passionato in F minor, 4-4. Wood-wind instruments shriek over a horn pedal-





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point, and the pianoforte gives out the theme already hinted at. This theme is unaccompanied except for twice repeated chorus of wind instruments. The orchestra comes in fortissimo; there is arpeggio passage work for the pianoforte, accompanying a melodic phrase for flute and oboe, later for clarinet and bassoon. Another tutti, and there is a modulation to A-flat major, the key of the second theme (pianoforte). This theme is developed floridly. The first theme enters, as at first, and a brilliant coda diminishes toward the end to pianissimo. A bassoon recitative leads to the second movement.

Tempo di marcia, C major, 4-4. The march is given first pianissimo by clarinets, horns, and 'cellos, then repeated pianissimo by wood-wind instruments, horns, trumpets, and drums, with all the strings pizzicati, repeated a second time, after a glissando scale in the pianoforte, by the whole orchestra fortissimo. The march dies away to pianissimo. An introductory passage for pianoforte alone leads to the third move-

ment.

Presto giojoso (Jähns has Presto assai), F major, 6-8. This movement is a spirited rondo on two themes (an episodic theme might also be reckoned as a third theme of the rondo). The first, an exuberant melody, full of octave passages in triplets, is followed almost immediately by the second, a series of arpeggios for both hands in contrary motion.

The character of this rondo and of much of Weber's music, that is to say, the brilliance peculiar to Weber, moved Mr. Vernon Blackburn to say in the *Pall Mall Gazette* (November 28, 1905): "Weber, like so many delicate men, was in his music enormously high-spirited; this song, for example [Agathe's famous scene and air from "Der Freischütz"], is florid in the extreme, and is bright with that peculiar brightness which very often goes hand-in-hand with one who is suffering from consumption, the illness from which he eventually died at an early age."

* *

According to the contemporaneous criticism, Weber was one of the greatest and most original pianists of his day. As a boy, he studied the piano with Heuschkel, who had formed himself in all probability

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in the school of Emanuel Bach. The boy at first rebelled against the dryness of the instruction, but in later years he remembered his teacher gratefully, and said in his autobiographical sketch that he had received from him the best possible, the only true foundation. Weber never studied afterward with any celebrated virtuoso. He wrote about Hummel: "Hummel seemed to set the most store on plenty of runs executed with great clearness. Drawing out and developing the higher resources of the instrument he perhaps undervalues too much." He further said: "Hummel had not made a study of the nature of the pianoforte." Weber studied for himself and invented new effects. As Spitta wrote: "Wide stretches, easy to his long, flexible fingers, bold jumps from one part of the keyboard to another, rapid passages of thirds for one hand (the E-flat concerto), or of thirds, sixths, and octaves for both, runs with accompanying chords for the same hand (first movement of the Sonata in C),—such are some of his technical resources, all of real value because used to express really new ideas. His pianoforte style also shows, within reasonable limits, a leaning to the orchestral."

As a virtuoso, he was famous for his stupendous crescendo. There is a story of his astonishing the gray-haired Wieland at the house of Amalia Schopenhauer by this exhibition, so that the poet rose from his seat and burst into tears. There are formidable pianists to-day who, while they do not perhaps draw tears from the hearer by the fury of performance, recall the remark of the concert-goer who was asked if he liked Brahms's symphonies and chamber music: "Brahms? His works are all in two movements. He makes the first, and I make the second." There is a famous crescendo passage for the pianist in this

Concert Piece.

The growth of Weber's dramatic force may be observed in the three concertos for the pianoforte: the first, in C major, Op. 11 (composed in 1810), is almost wholly in the manner of conventional chamber music of the period; the second, in E-flat major, Op. 32 (composed in 1812), is in much freer form, and has more dramatic contents and style—it is possible that it owes its origin to Beethoven's Concerto in E-flat, which was published in 1811, and we know from Weber's diary that he bought a copy in January, 1812; the third, this Concert Piece, was composed deliberately as programme music.

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(Born at Warsaw, May 2, 1846; died at Warsaw, July 24, 1909.)

The score of "Step," which was published in 1901, contains an argument in Polish and in German. This explanatory note may be Englished freely as follows:—

Hail to thee, majestic heath!

Let my song praise thee!

Once thy boundless stretches resounded with the trampling hoofs of steeds; the dolman sleeves of hussars flapped on their shoulders; there was the clauking of sabres in the distance. At times simple flute notes of shepherds, mingled with the yearning melodies of Cossack songs, traversed the air. Often resounded battle-cries and clashing of warriors' weapons.

To-day all is hushed in silence. Battles and contests are at an end, the foes are quiet in their graves. Thou alone, thou superb heath, hast remained un-

changed, ever calm and beautiful!

The symphonic poem, dedicated to Count M. Zamoyski, the president of the Warsaw Philharmonic Society, is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, tambourine, cymbals, harp, and strings.

The Introduction, Andante con moto, E-flat major, 6-8, portrays the heath unvexed by man and imperturbable (divided strings, piccolo, and harp). The typical theme of the heath is given first to horn and

then to clarinet.

The main body of the overture, moderato marcato, E-flat major, 3-4, is a musical illustration of the passing scenes described in the argument. After a crescendo based on a figure first announced by violoncellos and double-basses in imitation of hoof-beats, answered by wood-wind instruments; the resolute first theme is proclaimed fortissimo. The subsidiary theme is also of a resolute character. The expressive second theme is given to the clarinet, to which the flute is soon added. Cossack melody is sung by clarinets and flutes with an accompaniment of harp, tambourine, violins with an opposing figure, and violas pizzi-

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cati. These themes are developed at much length and in overture form. There is a tonal description of battle scenes. The introduction in a condensed form serves as a finale.

* *

Noskowski was a music teacher at an asylum for the blind, and for them he invented a notation. Later he studied composition with Friedrich Kiel. In 1876 he was appointed music director of the city of Constance. In 1888 he was invited to join the faculty of the Warsaw Conservatory of Music, and he succeeded for a short time Zarzycki as director of the Conservatory after the death of the latter in October, 1895. In 1896 he was decorated by the Tsar. From 1881 to 1892 he was the conductor of the Music Society of Warsaw. In 1904 he was appointed second conductor of the Warsaw Philharmonic Society, and in 1906 second conductor of the opera.

His chief works are as follows: operas: "Livia Quintilla" (Warsaw, 1900), "Wyrok" (Warsaw, 1907), "Der Streit um die Grenzmauer" (Warsaw, 1909); operettas; "Piesni ludu," with Sigismund Gloger (1892), "Lithauische Volksmelodien," with Baudouin de Courtenay (1900); Fantastie ballet, "Das Fest des Feuers" (Warsaw, 1902); music to the Volksdrama "Die Hütte beim Dorf," by Kraschewsky; Symphony in A major (1875), Symphony in C minor, Symphony in F major, "Von Frühling zu Frühling" (1903); Variations on an Original Theme, "Berg-Phantasie"; Variations, "Aus dem Leben" (on a theme from Chopin's A major Prelude); concert overture, "Das Meerauge"; cantatas (among them "Die Jahreszeiten im Volkslied," "Switezianka"); ballad for chorus, "Jasio"; pianoforte quartet, three string quartets, part songs, songs, pianoforte pieces.

Noskowski wrote with Zawirski in Polish a treatise on harmony (1902) and a treatise on counterpoint (1908). He arranged Moniuszko's

"Soldiers' Songs" for orchestra.

"The Steppe" was performed for the first time in Boston at a concert of the Boston Symphony Orchestra, Dr. Muck conductor, March 16, 1907. It was played in London on October 19 of that year.

Noskowski's string quartet was played in Boston, March 16, 1897,

by the Adamowski Quartet.

His overture, "Das Meerauge," was played at Brighton Beach in 1891 by Anton Seidl's orchestra.

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César Franck	ζ	Symphony in D minor
Goldmark		Overture, "In the Spring"
Smetana		Symphonic Poem, "From Bohemia's Groves and Meadows," from "My Country," No. 4
Chabrier		Rhapsody for Orchestra, "Espana"

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The casts on the left are the Faun of Praxiteles (Rome); Amazon (Berlin); Hermes Logios (Paris); Lemnian Athena (Dresden, head in Bologna); Sophocles (Rome); Standing Anacreon (Copenhagen), ordered; Aeschines (Naples); Apollo Belvedere (Rome).

The reliefs in the passage are: Bacchic Procession (Naples); Orpheus, Eurydice, and Hermes (Naples)

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PROGRAMME

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BEETHOVEN -	-	Symphony, No. 5, in C minor, Op. 67			
LISZT	-	- Symphonic Poem, "Mazeppa," No. 6 (after Victor Hugo)			
STRAUSS, R	-	Tone Poem, "Till Eulenspiegel's Merry Pranks" after the Old- fashioned Roguish Manner—in Rondo form, Op. 28			
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Dr. KARL MUCK. Conductor

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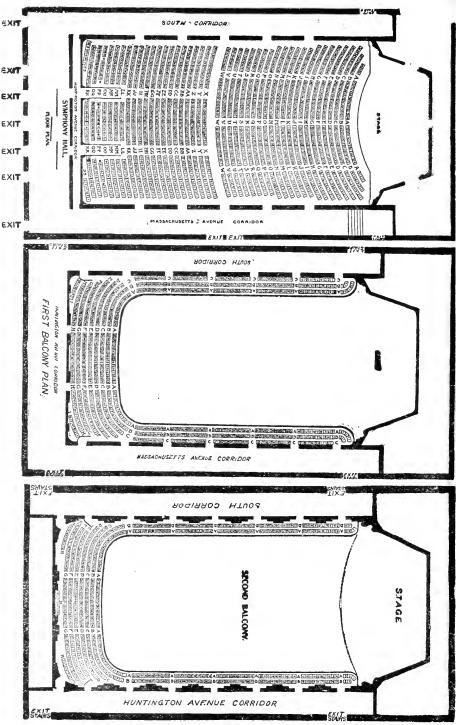
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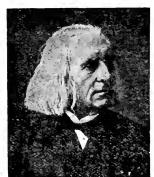
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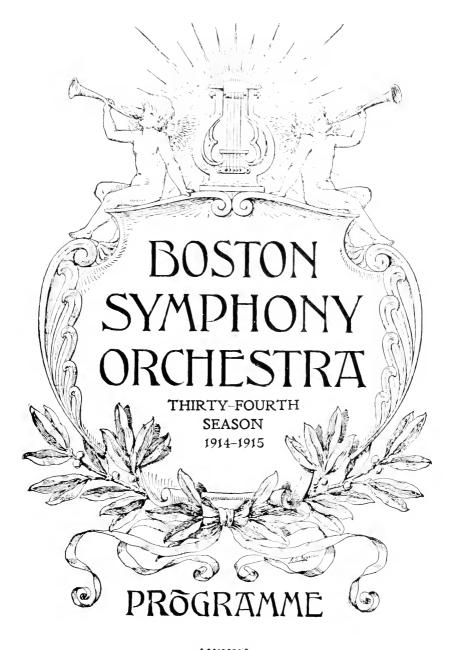
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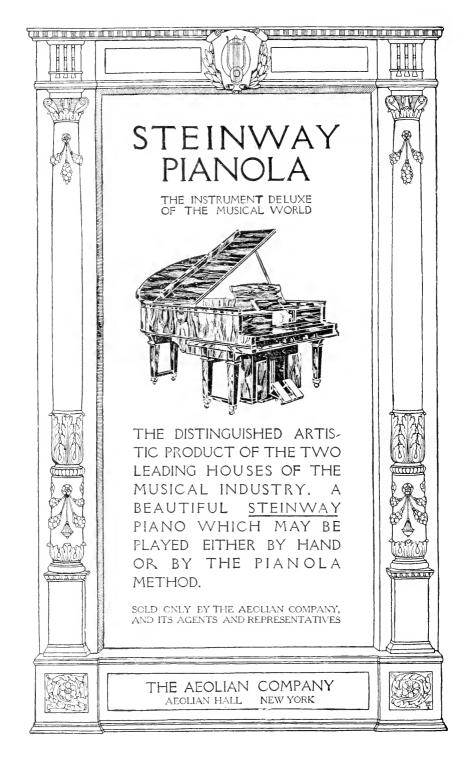
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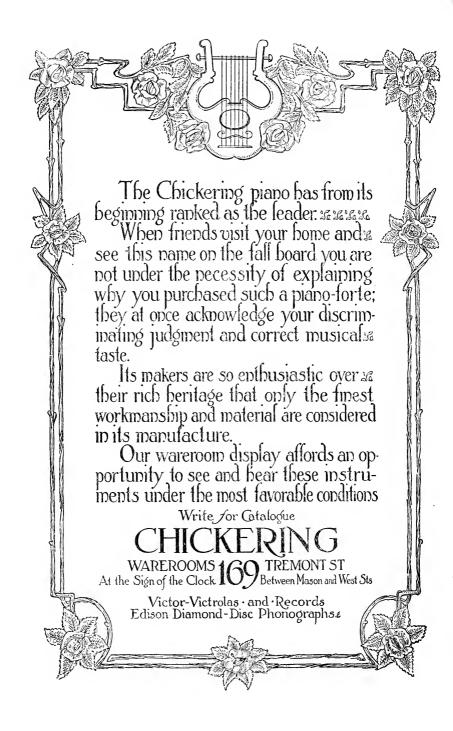
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English Horn. B Mueller, F.		Bass Clarinet. Stumpf, K.	Contra-Bassoon. Mosbach, J.
HORNS. Wendler, G. Lorbeer, H. Hain, F. Resch, A.	Horns Jaenicke, Miersch, Hess, M. Hübner,	B. Heim, E. Mann, Bach,	G. Alloo, M. J. Belgiorno, S. V. Mausebach, A.

TUBA.	HARPS.	TYMPANI.	Percussion	N.
Mattersteig, P.	Holy, A. Cella, T.	Neumann, S. Kandler, F.	Zahn, F. Burkhardt, H.	Senia, T.

Organ. Librarian. Assistant Librarian. Marshall, J. P. Sauerquell, J. Rogers, L. J.



Twenty-third Rehearsal and Concert

FRIDAY AFTERNOON, APRIL 30, at 2.30 o'clock

Franck

SATURDAY EVENING, MAY 1, at 8.00 o'clock

Symphony in D minor

Programme

I. II. III.	Lent Alle	to: All gretto.	egro non troppo.
Goldmark			Overture, "Im Frühling" (In the Spring), Op. 36
Smetana	•		Symphonic Poem, "From Bohemia's Groves and Meadows," from "My Country," No. 4
Chabrier	•		"España," Rhapsody for Orchestra

There will be an intermission of ten minutes after the symphony

The doors of the hall will be closed during the performance of each mumber on the programme. Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers.

City of Boston, Revised Regulation of August 5, 1898.—Chapter 3, relating to the covering of the head in places of public amusement

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Symphony in D minor, for Orchestra César Franck

(Born at Liége, Eelgium, on December 10, 1822; died at Paris on November 8, 1890.)

This symphony was produced at the Conservatory, Paris, February 17, 1889.* It was composed in 1888 and completed August 22 of that year. It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra on April 15, 1899, Mr. Gerieke conductor, and it was also played at its concerts on December 23 of that year, February 11 and April 22, 1905, January 29, 1910, November 25, 1911, and January 3, 1914. It was played at the benefit concert to Mr. Wilhelm Gericke, April 24, 1906.

The symphony, dedicated to Henri Duparc, is scored for two flutes, two oboes, one English horn, two clarinets, one bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-piston, three trombones, one bass tuba, a set of three kettledrums, harp, and strings.

Vineent d'Indy in his Life of Franck† gives some particulars about the first performance of the Symphony in D minor. "The performance was quite against the wish of most members of the famous orehestra, and was only pushed through thanks to the benevolent obstinacy of the conductor, Jules Garcin. The subscribers could make neither head nor tail of it, and the musical authorities were much in the same position. I inquired of one of them—a professor at the Conservatoire, and a kind of factorum on the committee—what he thought

*Franck wrote a symphony for orchestra and chorus, "Psyché," text by Sicard and Fourcaud, which was composed in 1887 and produced at a concert of the National Society, March 10, 1888. He also wrote in his earlier years a symphony, "The Sermon on the Mount," after the manner of Liszt's symphonic poems. The manuscript exists, but the work was never published.

†Translated by Mrs. Newmarch.



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Sung by LAMBERT MURPHY GEORGE HAMLIN

THE LADY OF DREAMS

Sung by EDITH BULLARD EDITH CHAPMAN GOOLD

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of the work. 'That, a symphony?' he replied in contemptuous tones. 'But, my dear sir, who ever heard of writing for the cor anglais in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the cor anglais. There, well, you see—your Franck's music may be whatever you please, but it will certainly never be a symphony!' This was the attitude of the Conservatoire in the year of grace 1889.

"At another door of the concert hall, the composer of 'Faust' escorted by a train of adulators, male and female, fulminated a kind of papal decree to the effect that this symphony was the affirmation of incompetence pushed to dogmatic lengths. For sincerity and disinterestedness we must turn to the composer himself, when, on his return from the concert, his whole family surrounded him, asking eagerly for news. 'Well, were you satisfied with the effect on the public? Was there plenty of applause?' To which 'Father Franck,' thinking only of his work, replied with a beaming countenance: 'Oh, it sounded well; just as I thought it would!'

The following analysis is based, in a measure, on a synopsis prepared by César Franck for the first performance at the Paris Conservatory

concert:-

I. Lento, D minor, 4-4. There is first a slow and sombre introduction, which begins with the characteristic figure, the thesis of the first theme of the movement ('cellos and basses). This phrase is developed for some thirty measures, and leads into the Allegro, or first movement proper. Allegro non troppo, D minor, 2-2. The theme is given out by all the strings and developed with a new antithesis. Mr. Apthorp remarks in his analysis of this symphony: "It is noticeable that, whenever this theme comes in slow tempo, it has a different antithesis from when it comes in rapid tempo. The characteristic figure (thesis) reminds one a little, especially by its rhythm and general rise and fall, of the 'Muss es scin?' (Must it be?) theme in Beethoven's last quartet, in F major." There is a short development, and the opening slow passage returns, now in F minor, which leads to a resumption of the Allegro non troppo, now also in F minor. This leads to the appearance of the second theme, molto cantabile, F major, for the strings, which in turn is followed by a third theme of a highly energetic nature, which is much used in the ensuing development, and also reappears in the Finale. The free fantasia is long and elaborate. Then there is a return of the theme of the introduction, which is now given out fortissimo and in canonic imitation between the bass (trombones, tuba, and basses) and a middle voice (trumpets and cornets) against full harmony in the rest of the orchestra. The theme of the Allegro non troppo is resumed, and leads to the end of the first movement.

II. Allegretto, B-flat minor, 3-4. The movement begins with pizzicato chords for the string orchestra and harp. The theme, of a gentle and melancholy character, is sung by the English horn. The first period is completed by clarinet, horn, and flute. The violins then announce a second theme, dolce cantabile, in B-flat major. The English horn and other wind instruments take up fragments of the first motive, in B-flat minor. Now comes a new part, which the composer himself characterizes as a scherzo. The theme, of lively nature, but pianissimo, is given to the first violins. Clarinets intone a theme against the restless figuration of the violins, and this is developed with various modulations until the opening theme returns, first in G minor, then in C



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minor. Then the whole opening section, announced by the English horn, is combined with the chief theme of the scherzo, given to the violins.

Finale: Allegro non troppo, 2-2. After a few energetic introductory measures the chief theme appears, dolce cantabile, in 'cellos and bassoons. After the first period of nearly sixty measures, a phrase in B major, announced by the brass, is answered by the strings. more sombre motive follows in 'cellos and basses. The opening theme of the second movement now reappears (English horn), accompanied by a figure in triplets. The composer gives this description of the remainder of the movement: Development of the themes of the Finale. A marked retard in the tempo. A fragment of the opening theme of the second movement alternates with fragments of the sombre third theme of the Finale. Resumption of the original tempo, with a great crescendo, which ends in a climax,—the restatement of the opening D major theme with all possible sonority. The chief theme of the second movement returns, also with great sonority. The volume of tone subsides, and the third theme of the first movement reappears. This leads to a coda, constructed from the chief themes of the first movement in conjunction with the opening theme of the Finale.

M. d'Indy in his Life of Franck says little about the structure of this symphony, although he devotes a chapter to Franck's string

quartet.

Speaking of Franck's sonata for violin and piano, he calls attention to the fact that the first of its organic germs is used as the theme of the four movements of the work. "From this moment cyclical form, the basis of modern symphonic art, was created and consecrated." He then adds:—

"The majestic, plastic, and perfectly beautiful symphony in D minor is constructed on the same method. I purposely use the word method for this reason: after having long described Franck as an empiricist and an improvisor—which is radically wrong—his enemies (of whom, in spite of his incomparable goodness, he made many) and his ignorant detractors suddenly changed their views and called him a musical mathematician, who subordinated inspiration and impulse



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to a conscientious manipulation of form. This, we may observe in passing, is a common reproach brought by the ignorant Philistine against the dreamer and the genius. Yet where can we point to a composer in the second half of the nineteenth century who could and did-think as loftily as Franck, or who could have found in his fervent and enthusiastic heart such vast ideas as those which lie at the musical basis of the Symphony, the Quartet, and 'The Beatitudes'?

"It frequently happens in the history of art that a breath passing through the creative spirits of the day incites them, without any previous mutual understanding, to create works which are identical in form, if not in significance. It is easy to find examples of this kind of artistic telepathy between painters and writers, but the most striking

instances are furnished by the musical art.

"Without going back upon the period we are now considering, the years between 1884 and 1889 are remarkable for a curious return to pure symphonic form. Apart from the vounger composers, and one or two unimportant representatives of the old school, three composers who had already made their mark—Lalo, Saint-Saëns, and Franck produced true symphonies at this time, but widely different as regards external aspect and ideas.

"Lalo's Symphony in G minor,* which is on very classical lines, is remarkable for the fascination of its themes, and still more for charm and elegance of rhythm and harmony, distinctive qualities of the

imaginative composer of 'Le Roi d'Ys.'

* Lalo's Symphony in G minor was performed for the first time, February 13, 1887, at Paris. The introduction to the first allegro, passages in the scherzo, and the theme of the slow movement were taken by Lalo from his opera "Fiesque," composed in 1867-68.—P. H.



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"The C minor symphony of Saint-Saëns,* displaying undoubted talent, seems like a challenge to the traditional laws of tonal structure; and although the composer sustains the combat with cleverness and eloquence, and in spite of the indisputable interest of the workfounded, like many others by this composer, upon a prose theme, the Dies Irae—yet the final impression is that of doubt and sadness.

"Franck's Symphony, on the contrary, is a continual ascent towards pure gladness and life-giving light because its workmanship is solid and its themes are manifestations of ideal beauty. What is there more joyous, more sanely vital, than the principal subject of the Finale, around which all the other themes in the work cluster and crystallize? While in the higher registers all is dominated by that motive which M. Ropartz has justly called 'the theme of faith.'

"This symphony was really bound to come as the crown of the artistic work latent during the six years to which I have been alluding."

*Saint-Saëns wrote his symphony in C minor for the London Philharmonic Society. The symphony was first performed at a concert of the Society in London, May 19, 1886, when the composer conducted. It has been performed at concerts of the Boston Symphony Orchestra in Boston, February 16, 1907, and March 20, 1902, and it was performed in Boston at a concert given by the Boston Symphony Orchestra and Saint-Saëns, November 26, 1906, when Dr. Muck conducted it.—P. H.

† Mrs. Newmarch's translation is here not clear. D'Indy wrote: "Sur le thème de la prose: Dies Irae,"on the theme of the prose, Dies Irae. Prose here means a piece of rhythmical or rhymed accentual verse, sun g or said between the epistle and gospel at certain masses. It is also called a sequence. "Victimae Paschali," "Veni, Sancte Spiritus," "Lauda Sion," "Dies Irae," are examples, but neither Le Brun nor Benedict XIV. recognized the "Stabat Mater" as a prose.—P. H.

the must in justic deal with the erroneous view of certain misinformed critics who have tried to pass off Franck's Symphony as an offshoot (they do not say imitation, because the difference between the two works is so obvious) of Saint-Saëns's work in C minor. The question can be settled by bare facts. It is true that the Symphony with organ, by Saint-Saëns, was given for the first time in England in 1885 (sic), but it was not known or played in France until two (sic) years later (January 9, 1887, at the Conservatory); now at this time Franck's Symphony was completely finished.—V. dT.

M. d'Indy is mistaken in the date of the performance in London; but his argument holds good.—P. H.

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OVERTURE, "IN THE SPRING," OP. 36 CARL GOLDMARK

(Born at Keszthely, Hungary, May 18, 1830; living at Vienna.)

The overture "Im Frühling" was first played at Vienna, December 1, 1889, at a Philharmonie concert. Goldmark was then known chiefly as the composer of the opera "The Queen of Sheba," and the concert overtures "Sakuntala" and "Penthesilea." The overtures "Prometheus Bound" and "Sappho" were not then written. There was wonder why Goldmark, with his love for mythology, his passion for Orientalism in music, should be concerned with the simple, inevitable phenomenon of spring, as though there were place in such an overture for lush harmonic progressions and gorgeously sensuous orchestration. Consider the list of his works: his operas "The Queen of Sheba" and "Merlin" are based on legend; "The Cricket on the Hearth" is a fanciful version of Dickens's tale; the opera "The Prisoner of War" is the story of the maid for whose dear sake Achilles sulked; "Götz von Berliehingen" (1902) was inspired by Goethe; "Ein Wintermärchen" (1908) is based on Shakespeare's "Winter's Tale." Of his two symphonies, the more famous, "The Country Wedding," might be celebrated in a pleasure-ground of Baghdad rather than in some Austrian village.

And what are the subjects of his overtures? Sakuntala, who loses her ring and is beloved by the great king Dushianta; Penthesilea, the Lady of the Ax,—and some say that she invented the glaive, bill, and halberd,—the Amazon queen, who was slain by Achilles and mourned

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amorously't by him after he saw her dead, *—the woman whose portrait is in the same gallery with the likenesses of Temba-Ndumba, Judith, Tomyris, Candace, Jael, Joan of Arc, Margaret of Anjou, Semiramis, the Woman of Saragossa, Mary Ambree-Penthesilea, a heroine of Masochismus; Prometheus bound in a cleft of a rock in a distant desert of Scythia, defying Jove, the heaving earth, the bellowing thunder, the whirling hurricane, the firmament embroiled with the deep; Sappho, "the little woman with black hair and a beautiful smile," with her marvellous song

"Made of perfect sound and exceeding passion."

And for his concert overture "In Italy" (1904) Goldmark endeavored

to warm his blood by thinking of Italy.

The composer of "Sakuntala," "The Queen of Sheba," and "The Country Wedding," a composer of an overture to "Spring"! His music was as his blood,—half Hungarian, half Hebraic. His melodies were like unto the century-old chants solemnly intoned by priests with drooping eyes, or dreamed of by the eaters of leaves and flowers of hemp. His harmonies, with their augmented fourths and diminished sixths and restless shiftings from major to minor, were as the stupefying odors of charred frankincense and grated sandal-wood. To Western people he was as the disquieting Malay, who knocked at De Quincey's door in the mountain region.

Over a hundred years before Diderot had reproached de Saint-Lambert, the author of a poem, "The Seasons," for having "too much

*But Goldmark's overture was inspired by von Kleist's tragedy, in which Penthesilea, suspecting Achilles of treachery, sets her hounds on him and tears with them his flesh; then, her fury spent, she stabs herself and falls on the mutilated body.

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azure, emerald, topaz, sapphire, enamel, crystal, on his pallet," when

he attempted to picture Spring.

And lo, Goldmark disappointed these lifters of eyebrows and shakers of heads. The overture turned out to be fresh, joyous, occidental, without suggestion of sojourn in the East, without the thought of the temple.

The overture begins directly Allegro (feurig, schwungvoll), A major, 3-4, with a theme that is extended at considerable length and appears in various keys. After the entrance of the second theme there is an awakening of nature. The notes of birds are heard, furtively at first; and then the notes are bolder and in greater number. Clarinets accompany a soft melody of the violins. There is a stormy episode, which has been described by Hanslick not as an April shower, but as a Wagnerian "little rehearsal of the crack of doom." The first frank theme re-enters, and toward the end there is still a fourth theme treated canonically. This theme turns by a species of cadenza-like ritardando to the main tonality, and is developed into a brilliant finale.

The overture is scored for three flutes (one interchangeable with piecolo), two oboes, two elarinets, two bassoons, four horns, three trumpets, three trombones, one bass tuba, kettledrums, and strings.

The first performance in America was at a concert of the Symphony

Society in New York, December 14, 1889.

The first performance of "In the Spring" in Boston was on April 19, 1890, under Mr. Nikisch. The present performance is the eighth at these concerts.

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Symphonic Poem, "From Bohemia's Groves and Meadows," from the Cycle "My Country," No. 4 Friedrich Smetana

(Born at Leitomischl, Bohemia, March 2, 1824; died in the mad-house at Prague, May 12, 1884.)

Smetana purposed to make his country familiar and illustrious in the eyes of strangers by his cycle of symphonic poems, "Má Vlast" ("My Country"). This cycle was dedicated to the city of Prague.

The cycle includes:-

I. VYSEHRAD, 1874 (which bears this inscription on the score: "In a condition of ear-disease").

II. VLTAVA, 1874. The river Moldau, with the inscription, "In complete deafness."

III. SARKA, 1875 (the noblest of the mythical Bohemian Amazons).

IV. Z. CESKYCH LUHŮV A HÁJŮV, 1875 (From Bohemia's Fields and Groves).

V. Tábor, 1878 (the stronghold from which the Taborites took

their name).

"LONG AGO"

VI. Blaník, 1879 (the mountain on which Hussite warriors are supposed to sleep until they rise to fight again for the liberty of their country).

The first performance of the cycle as a whole was for Smetana's

benefit at Prague, November 5, 1882.

"From Bohemia's Groves and Meadows" was composed at Jakbenitz, completed on October 18, 1875, and performed for the first

time at Zofin,* Ad. Cech conductor, December 10, 1876.

On December 9, 1874, Smetana wrote to Dr. Ludwig Prochazka, of Daliber, a review published in Prague, that he wished to write a symphonic poem in which he could portray the life of the Bohemian people at work and dancing, "what the Germans call Volksweisen or Tanzweisen." He asked advice and for Alfred Waldau's description of Bohemian national dances. "I do not know what to do, or what title would suit this poem."

*Zofin is an island of the Moldau. The National Theatre faces it to-day. In 1839-40 Smetana used to hear concerts by military bands on this island. Music that pleased him he arranged for the quartet that he formed with his associates Butula, Kostka, and Vlcek.

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The score contains this preface: "On a fine summer day we stand in Bohemia's blessed fields, whose lovely scent of flowers and cool breezes fill us with inspiration. From the general plenitude of enjoyment and gladness resounds the natural, blissful tone of country contentment. For from the rush of the human wave we are led into a shady, quiet grove. Fanned by the light breeze, the lisping of leaves and twigs is wafted farther and louder, until the whole wood resounds with echoes, with which is mingled the twittering song of birds in endless harmony. In this Hymn of Nature sound from afar ecstatic horntones. A strong gust of wind interrupts this solemn stillness, and brings to our ear the festal tones of country merry-making; they draw ever nearer, and we find ourselves in the midst of a brilliant feast of the country-folk, who divert themselves with music and dancing and are glad to live. Their gladness and enjoyment of life spread themselves in the shape of the eternally fresh National Song, even over the farthest meadows of Bohemia." (Translation by W. F. Apthorp.)
Dr. V. Zeleny has published several conversations he had with

Dr. V. Zeleny has published several conversations he had with Smetana aided by a slate. He gives the following description of this symphonic poem as Smetana's: "At the very beginning, this wishes to be a powerful impression of arrival in the country; hence the forcible beginning on accented chords of G minor. Then G major, as the walk of a naïve girl of the fields. At the 3-4 (theme for first violins muted) there is the splendor of nature in summer at high noon, when the sun falls directly on the head. In the forest, complete shadows; only here and there a luminous ray passes through the treetops. The constant figure (in triplets) represents the twittering of birds. It persists in all the counterpoint that follows when the motive in F major appears in the horns. Here was a great contrapuntal task which I accomplished as if it were mere sport, for I have greatly exercised myself in such things! G minor: it is the festival of the harvest, or in general some peasant holiday."

Mr. Josef Stransky, in his florid analysis published in No. 94 of "Der Musikführer," first speaks of the motive of one measure (G minor, 2-4) for full orchestra with which the poem begins, a motive that suggests "the summer sun pouring its rays on mountain, field, and



valley." And then there is the mysterious rustling of a primeval forest of leaved trees, heard at last only in violins and violas. Oboes and bassoons voice the expression, "Now am I not glad, Mother Nature, that I am once again with you?" The forest life is portrayed by a fugato that begins with a theme of eight measures for muted first violins. The triplets are like unto the twittering of birds. Other stringed instruments take the theme, later the wind instruments have There is a new musical thought, F major, which is still more impressive when it is given to horns and wood-wind (D-flat major) and with full orchestral force in A major. Suddenly a polka rhythm in 2-4 interrupts. It is as if Smetana had said, "Enough of dreaming in the forest: let us return to the land-folk." Yet after the measures in dance rhythm the strings wish to resume the old mood, but, as they find their endeavor vain, they, too, join in the stormy polka. The motive breaks into fragments; there is a side theme for clarinets and bassoons, not unlike that earlier given to oboes and bassoons, while the strings play in counterpoint the polka somewhat changed. At the end the chief theme appears in an imposing manner (G major). This is Mr. Stransky's analysis in a condensed form.

The symphonic poem is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, kettledrums, triangle, cymbals, strings. The first performance in Boston was at a concert of the Boston Symphony Orchestra, Mr.

Gericke conductor, December 8, 1900.

These works by Smetana have been performed at Symphony concerts in Boston:—



"Vysehrad," April 25, 1896, October 22, 1898, November 14, 1903, March 16, 1907, March 7, 1914.

"Vltava," November 22, 1890, December 2, 1893, April 15, 1899, October 31, 1908, February 11, 1911.

"Sarka," January 26, 1895.

"From Bohemia's Fields and Groves," December 8, 1901.

"Wallenstein's Camp," symphonic poem, January 2, 1897.

"Richard III.," symphonic poem, April 25, 1903.

Overture to "The Sold Bride," December 31, 1887, March 23, 1889, January 15, 1898, March 10, 1900, January 30, 1904, April 27, 1907, November 6, 1909, March 9, 1912, April 26, 1913, October 31, 1914.

Overture to the opera "The Kiss," played only at the public re-

Overture to the opera "The Kiss," played only at the public rehearsal, April 7, 1905. Beethoven's "Leonore" Overture, No. 3, was substituted at the following concert (April 8). The programme was changed suddenly, to pay tribute to Beethoven.

Overture to the opera "Libussa," October 21, 1905.

* *

The inventor of the polka, a most characteristic dance, was Anna Slezak, a peasant maiden, who, about the year 1830, was in the service of the Klaschtersky family at Elbeteinitz. One Sunday afternoon she danced for her own amusement a dance of her own invention; and, as she danced, she sang a suitable tune. Joseph Neruda, the father of Lady Hallé, the violinist, happened to be at the house, and he noted down the melody. On the next Sunday the dance was introduced at a students' ball. Five years later it made its way to Prague, where it received, on account of the half-step, the name "pûlka," Bohemian

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for "the half." Four years afterward a sharpshooters' choral society brought it out in Vienna, where both dance and tune pleased exceedingly. In 1840 Raab, of Prague, danced the polka on the stage of the Odéon, Paris, and then the dance became the rage throughout Europe. The first polka that appeared in the music shops was by Franz Hilmar, teacher at Kopidino. Such is the story as told by Albert Czerwinski and others.

There is much entertaining gossip about this dance in Gaston Vuillier's "History of Dancing" and in "Dancing" (Badminton Library). Vuillier says the polka was introduced into Paris by Cellarius, and that a Laborde disputed this honor. At Bordeaux the polka was danced in the streets and even in the shops; and did the king join in the mad-

ness? A rhymer of his day would have us think so:—

"C'est le grand Louis Philippe, Qui s'est fichu par terre, En dansant la polka Avec la reine Victoria."

Clothes, head-dresses, public houses in England, were named after the dance. "Mrs. Jackson's 'Polka Book,' written in 1849, gave a recipe for making the 'Victoria Polka' in crochet, with eight-thread Berlin wool." John Leech drew Brougham dancing the polka with the woolsack. There was a disease, the "polka-morbus,"—"the pain felt by the novice on the left side of the right foot on the morrow of a dance." Heine found the vibrating wooden keys of the piano affect the nerves terribly, and the great whirling disease, the polka, gives the finishing stroke. Punch published a poem, "Pretty Polk" (1844):—

"By those steps so unconfined, By that neat kick-up behind, Coulon's hop, and Michau's slide, Backward, forward, or aside, By th' alternate heel and toe, Polka mou, sas agapo."

Many of us remember gratefully Rosina Vokes with her song of

the young man that danced the polka.

Yet some failed dismally in their skipping ambition: witness the sad case of Elise Sergent, once a circus-rider, who danced wildly a polka of her own improvisation at the Jardin Mabille, Paris, in May, 1844, and was hailed as "Queen Pomaré." Greedy of fame, this dazzling beauty danced the polka on the stage of the Palais Royal, and was fiercely hissed (see Delvau's "Cythères Parisiennes").



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The Strausses of Vienna gave 116 as the proper metronomic pace

of the polka, and 58 for the polka mazurka.

Probably the most striking polka in the literature of music is the second movement of Smetana's string quartet in E minor, "Aus meinem Leben." Smetana wrote of this: "Second movement, quasi Polka, bears me in recollection back to the joyance of my youth, when as a composer I overwhelmed the world with dance tunes, and was known as a passionate dancer." The catalogue of his pianoforte pieces includes nearly twenty-five polkas, among them "3 Polkas Poétiques." He wrote a Polka for orchestra. Raff did not hesitate to introduce the dance in a pianoforte suite, and Rubinstein's Polka for the pianoforte is characteristic. The best treatise on Bohemian dances is "Böhmische Nationaltänze: Culturstudie," by Alfred Waldan, two volumes, Prague, 1859.

Smetana in 1881 told the story of his deafness to Mr. J. Finch Thorne, who wrote to him from Tasmania a sympathetic letter. answered that for seven years the deafness had been gradual; that after a catarrh of the throat, which lasted many weeks, he noticed in his right ear a slight whistling, which was occasional rather than chronic; and when he had recovered from his throat trouble, and was again well, the whistling was more and more intense and of longer duration. Later he heard continually buzzing, whistling in the highest tones, "in the form of the A-flat major chord of the sixth in a high position." The physician whom he consulted found out that the left ear was also sympathetically affected. Smetana was obliged to exercise extraordinary care as a conductor; there were days when all voices and all octaves sounded confused and false. On October 20, 1874, he lost the sense of hearing with the left ear. The day before, an opera had given him such enjoyment that, after he had returned home, he improvised for an hour at the pianoforte. The next morning he was stone deaf and until his The cause was unknown, and all remedies were in vain. loud buzzing and roaring in my head, as though I were standing under a great waterfall, remains to-day and continues day and night without interruption, louder when my mind is employed actively, weaker when

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Deafness compelled Smetana in 1874 to give up his activity as a In order to gain money for consulting foreign specialists Smetana gave a concert in 1875, at which the symphonic poems "Vyschrad" and "Vltava," from the cycle "My Fatherland," were The former, composed in 1874, bears the inscription, "In a condition of ear-suffering." The second, composed also in 1874, bears the inscription, "In complete deafness." In April, 1875, he consulted physicians at Würzburg, Munich, Salzburg, Linz, Vienna; and, in hope of bettering his health, he moved to Jakbenitz, the home of his son-inlaw, and in this remote but cheerful corner of the world he lived devoted to nature and art. He could compose only for three hours a day, for the exertion worked mightily on his body. He had the tunes which he wrote sung aloud to him, and the singer by the end of an hour was voiceless. In February, 1876, he again began to compose operas. Under these conditions he wrote "The Kiss." The libretto pleased him so much that he put aside the opera "Viola," which he had begun, and composed the music to "The Kiss" in a comparatively short time (February-August, 1876). He determined henceforth to set operatic music only to librettos by Eliska Krásnohorská. The success of "The Kiss" at the first performance was brilliant, and the opera gained popularity quicker than "The Sold Bride."

There are references to his deafness in the explanatory letter which he wrote to Josef Srb about his string quartet in E minor, "Aus

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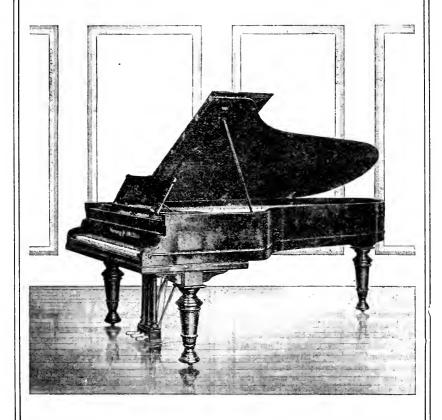
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meinem Leben": "I wish to portray in tones my life: First movement: Love of music when I was young; predisposition toward romanticism; unspeakable longing for something inexpressible, and not clearly defined; also a premonition of my future misfortune (deafness). The long-drawn-out tone E in the finale, just before the end, originates from this beginning. It is the harmful piping of the highest tone in my ear, which in 1878 announced my deafness. I allow myself this little trick, because it is the indication of a fate so important to me. . . . Fourth movement: The perception of the individuality of the national element in music: the joy over my success in this direction until the interruption by the terrible catastrophe; the beginning of deafness; a glance at the gloomy future; a slight ray of hope of betterment; painful impressions aroused by the thought of my first artistic beginnings."

The years of Smetana's deafness might well be named his classic period, for during these years of discouragement and gloom were born the cycle of symphonic poems "My Fatherland"; the string quartet in E minor; the opera "Tajemství" ("The Secret") (September 18,

1878, Prague).

His last appearance in public as a pianist was at his fiftieth jubilee concert at Prague, January 4, 1880. His opera "Certova Stená" ("The Devil's Wall"), was produced October 29, 1882. The proceeds of the third performance were intended for the benefit of the composer, but the public was cold. "I am at last too old, and I should not write anything more; no one wishes to hear from me," he said. And this was to him the blow of blows, for he had comforted himself in former misfortunes and conflicts by indomitable confidence in his artistry; but now doubt began to prick him.

And then he wrote: "I feel myself tired out, sleepy. I fear that the quickness of musical thought has gone from me. It appears to me as though everything that I now see musically with the eyes of the spirit, everything that I work at, is covered up by a cloud of depression and gloom. I think I am at the end of original work; poverty of thought will soon come, and, as a result, a long, long pause, during which my talent will be dumb." He was then working at a string quartet in D minor; it was to be a continuation of his musical autobiography; it

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was to portray in tones the buzzing and hissing of music in the ears of a deaf man. He had begun this quartet in the summer of 1882, but

he had a severe cough, pains in the breast, short breath.

There was a dreary benefit performance, the first performance of the whole cycle "My Fatherland," at Prague, November 5, 1882. On the return from Prague, overstrain of nerves brought on mental disturbance. Smetana lost the ability to make articulate sounds, to remember, to think. Shivers, tremors, chills, ran through his body. He would scream continually the syllables te-te-ne, and then he would stand for a long time with his mouth open and without making a sound. He was unable to read. He forgot the names of persons near him. The physician forbade him any mental employment which should last over a quarter of an hour. Soon he was forbidden to read or write or play pieces of music; he was not allowed to think in music. Humor, which had been his faithful companion for years, abandoned him. Strange ghosts and ghastly apparitions came to him, and played wild pranks in his diseased faney.

In March, 1883, he went to Prague, and, in spite of the physician, completed his second string quartet. He dreamed of writing a cycle of national dances, "Prague, or the Czech Carnival," and he composed the beginning, the mob of masks, the opening of the ball with a polonaise. He again thought of his sketched opera, "Viola."

The greatest of Czech composers knew nothing of the festival by which the nation honored his sixtieth birthday in 1884. His nerves

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had given way; he was in utter darkness. His friend Srb put him (April 20, 1884) in an insane asylum at Prague, and Smetana died there on the twelfth of the next month, about four o'clock in the afternoon, without once coming to his senses.

RHAPSODY FOR ORCHESTRA, "ESPAÑA" . . . EMMANUEL CHABRIER

(Born at Ambert (Puy-de-Dôme), France, January 18, 1841; died at Paris, September 13, 1894.)

When Chabrier was six years old, he began the study of music at Ambert with a Spanish refugee, named Saporta. One day when the boy did not play to suit the teacher, Saporta, a violent person, raised his hand. Nanette,* the servant who reared Chabrier, and lived with him nearly all his life, came into the room. She saw the uplifted hand, rushed toward Saporta, slapped his face, and more than once.

In 1882 Chabrier visited Spain with his wife.† Travelling there, he wrote amusing letters to the publisher Costallat. These letters were published in S. I. M., a musical magazine (Paris: Nos. January 15 and February 15, 1909). Wishing to know the true Spanish dances, Chabrier with his wife went at night to ball-rooms where the company was mixed. As he wrote in a letter from Seville: "The gypsies sing their malagueñas or dance the tango, and the manzanilla is passed from hand to hand and every one is forced to drink it. These eyes, these flowers in the admirable heads of hair, these shawls knotted about the body, these feet that strike an infinitely varied rhythm, these arms that run shivering the length of a body always in motion, these undulations of the hands, these brilliant smiles . . . and all this to the cry of 'Olle, Olle,

• Chabrier's delightful "Lettres à Nanette," edited by Legrand-Chabrier, were published at Paris in 1910. † His wife was Alice Dejean, daughter of a theatre manager. The wedding was in 1873.

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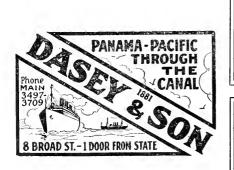
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anda la Maria! Anda la Chiquita! Eso es! Baile la Carmen! Anda! Andal' shouted by the other women and the spectators! However, the two guitarists, grave persons, cigarette in mouth, keep on scratching something or other in three time. (The tango alone is in two time.) The cries of the women excite the dancer, who becomes literally mad of her body. It's unheard of! Last evening, two painters went with us and made sketches, and I had some music paper in my hand. We had all the dancers around us; the singers sang their songs to me, squeezed my hand and Alice's and went away, and then we were obliged to drink out of the same glass. Ah, it was a fine thing indeed! has really seen nothing who has not seen two or three Andalusians twisting their hips eternally to the beat and to the measure of Andal Anda! Anda! and the eternal clapping of hands. They beat with a marvellous instinct 3-4 in contra-rhythm while the guitar peacefully follows its own rhythm. As the others beat the strong beat of each measure, each beating somewhat according to caprice, there is a most curious blend of rhythms. I have noted it all—but what a trade, my children."

In another letter Chabrier wrote: "I have not seen a really ugly woman since I have been in Andalusia. I do not speak of their feet; they are so little that I have never seen them. Their hands are small and the arm exquisitely moulded. Then added the arabesques, the beaux-catchers and other ingenious arrangements of the hair, the inevitable fan, the flowers on the hair with the comb on one side!"

Chabrier took notes from Seville to Barcelona, passing through Malaga, Cadiz, Grenada, Valencia. The Rhapsody "España" is only one of two or three versions of these souvenirs, which he first played on the pianoforte to his friends. His Habanera for pianoforte (1885) is derived from one of the rejected versions.

Lamoureux heard Chabrier play the pianoforte sketch of "España"



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and urged him to orchestrate it. At the rehearsals no one thought success possible. The score with its wild originality, its novel effects, frightened the players. The first performance was at a Lamoureux concert in Paris, on November 4, 1883.* The success was instantaneous. The piece was often played during the years following and often redemanded.

The first performance in Boston was at a concert of the Philharmonic Orchestra, Mr. Listemann conductor, in the Tremont Theatre, January 14, 1892. The Rhapsody has been played in Boston at concerts of the Boston Symphony Orchestra, October 16, 1897, April 27, 1907, November 23, 1907, November 16, 1913; and at a concert of the Orchestral Club, Mr. Longy conductor, April 15, 1903.

Theodore Thomas conducted it in Chicago as early as 1887.

The Rhapsody is dedicated to Charles Lamoureux, and it is scored for piccolo, two flutes, two oboes, two clarinets, four bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, tambourine, two harps, and strings.

"España" is based on two Spanish dances, the Jota, vigorous and fiery, and the Malagueña, languorous and sensual. It is said that only the rude theme given to the trombones is of Chabrier's invention; the other themes he brought from Spain, and the two first themes were

heard at Saragossa.

Allegro con fuoco, F major, 3-8. A Spanish rhythm is given to strings and wood-wind. Then, while the violas rhythm an accompaniment, bassoons and trumpet announce the chief theme of the Jota. The horn then takes it, and finally the full orchestra. A more expressive song is given to bassoons, horns, and violoncellos. There is an episode in which a fragment of the second theme is used in dialogue for wind and strings. A third melodic idea is given to bassoons. There is another expressive motive sung by violins, violas, and bassoons, followed by a sensuous rhythm. After a stormy passage there is comparative calm. The harps sound the tonic and dominant, and the

* Georges Servières in his "Emmanuel Chabrier" (Paris, 1912) gives the date November 6; but see LeMénestrel of November 11, 1883, and "Les Annales du Théâtre," by Noël and Stoullig, 1883, page 294.

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* *

A ballet "España," scenario by Mmes. Catulle Mendès and Rosita Mauri and M. Staats, based on Chabrier's Rhapsody, was produced at the Opéra, Paris, May 3, 1911, when Chabrier's opera "Gwendoline" was revived. Mr. Pougin protested vigorously: "They have imagined a bizarre action, that of a village fair with all its shows and the entrance of dancers 'tra los montes' to end the festival by dancing to the music of 'España.' I like the piece better in concert; its place is there. And where did they fish out the rest of the music? From the composer's portfolios? Fragments without continuity and connection, taken as from a grab-bag! And who took upon himself the duty of sewing these patches together and giving them the semblance of unity? I know nothing about it." 'The chief dancers were Miss Zambelli and Miss Aida Boni.

* *

The Jota is one of the most popular of North Spanish dances. According to tradition, it originated in the twelfth century, and it is attributed to a Moor named Aben Jot,* "who, expelled from Valencia owing to his licentious singing, took refuge in a village of Aragon. There his effort was received with enthusiasm, while in Valencia the governor continued to impose severe punishments on its performance."

* Other derivations are given.

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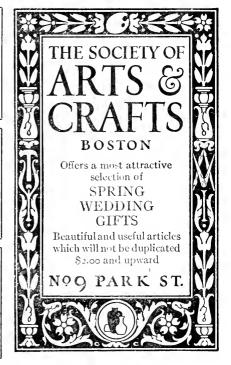
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Almost every town in Spain has its own Jota, but the best known is the Jota Aragonesa, the national dance of Aragon, and it originated, as some think, in the Passacaille.

> La Jota en el Aragon Con garbosa discrecion.

This couplet, says Gaston Vuillier, indicates at once the modesty and the vivacity of the dance, which is distinguished "by its reticence from the dance of Andalusia." The Jota is danced not only at merry-makings, but at certain religious festivals and even in watching the dead. One called the "Natividad del Señor" (nativity of our Lord) is danced on Christmas Eve in Aragon, and is accompanied by songs, and Jotas are sung and danced at the cross-roads, invoking the favor of the Virgin, when the festival of Our Lady del Pilar is celebrated at Saragossa.

The Jota has been described as a kind of waltz, "always in three time, but with much more freedom in the dancing than is customary in waltzes." Albert Czerwinski says it is danced by three persons; others say, and they are in a great majority, that it is danced by couples. Major Campion, in his "On Foot in Spain," 'says: "It is danced in couples, each pair being quite independent of the rest. The respective partners face each other; the guitar twangs, the spectators accompany with a whining, nasal, drawling refrain and clapping of hands. You put your arm round your partner's waist for a few bars, take a waltz round, stop, and give her a fling under your raised arm. Then the two of you dance, backward and forward, across and back, whirl round and chassez, and do some nautch-wallah-ing, accompanying yourselves with castanets or snapping of fingers and thumbs. The steps are a matter of your own particular invention, the more *outrés* the better, and you repeat and go on till one of you tires out." The dance is generally accompanied by guitars, bandurrias, and sometimes with cas-





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tanets, pandereta (a small tambourine), and triangle. Verses have been sung with the dance from time immemorial, and they either have been handed down with the particular tune of the locality, or they are improvised. These *coplas* are sometimes rudely satirical. For example: "Your arms are so beautiful, they look like two sausages, like two sausages hanging in winter from the kitchen ceiling."

The Aragonese* are proud of their dance.

Dicen que las Andaluzas Las mas talentosas son, Mas en gracia las esceden Las muchachas del Aragon!

I.os que ensalzan la cachuchaDe Cadiz y de Jerez,Cierto es que bailar no vieronLa Jota una sola vez.

(The Andalusian women are the more accomplished, it is said, but the girls of Aragon are the more graceful. Those who boast of the Cachucha of Cadiz and of Jerez have surely never seen the Jota danced.)

Chateaubriand said that the Jota was woven together out of passionate sighs, and the Aragonese believe that a pretty girl dancing the Jota "sends an arrow into every heart by each one of her movements." The compiler of the Badminton book on Dancing finds that the Jota corresponds with the ancient "Carole, which in Chaucer's time meant a dance as well as a song." This comparison seems to me far-fetched from what is known of the "Carole's" character: the Carol was a ring-dance with accompaniment of song. Gower in 1394 wrote:—

With harpe and lute and with citole The love daunce and the carole . . . A softe pas they daunce and trede.

This term "Carole" was applied by the Trouvères to a dance in which the performers moved "slowly round in a circle, singing at the time."

*Richard Ford, who spoke in 1845 of Aragon as a disagreeable province inhabited by a disagreeable people, described their Jota as "brisk and jerky, but highly spirit-stirring to the native, on whom, when afar from Aragon, it acts like the Ranz des Vaches on the Swiss, creating an irresistible nostalgia or homesickness."

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Gaston Vuillier, in his "History of Dancing," gives this description: "At the town of Pollenza in Majorca, the people of the inn where I lodged organized a sort of fête, to which they invited the best local dancers and musicians. A large hall, cleared of its furniture and lined along the walls with chairs, was turned into a ball-room. On the appointed evening young men with guitars arrived, and girls dressed in their best and accompanied by their families. When all had taken their places, the sides of the hall being occupied by spectators, who even overflowed into the passages, two guitars and a violin executed a brilliant overture, founded upon the popular airs of Majorca. quite a young boy and girl, castanets in hand, danced a charming Jota to an accompaniment of guitars and of castanets, deafeningly and ceaselessly plied by girls who waited their turn to dance. The Majorcan Jota, while lacking the brio and voluptuousness of the Jotas of the mainland, is charmingly primitive, modest, and unaffected. provinces besides Aragon have their Jotas, Navarre and Catalonia, for example. The Jota Valenciana closely resembles that of Aragon. The Valencians have always loved dancing. History informs us that as early as the seventh century the entrance of the archbishops into Tarragona was celebrated by dances. And in 1762, at the laying of the foundation-stone of Lerida Cathedral dancers were brought from Valencia to celebrate the event."

Glinka wrote a "Jota Aragonese" and "Une Nuit à Madrid," two fantasias for orchestra, after he had sojourned in Spain. Liszt, in his "Spanish Rhapsody" for pianoforte (arranged as a concert piece for pianoforte and orchestra by Mr. Busoni, who played it in Boston at a Symphony concert, January 27, 1894), used the Jota of Aragon as a theme for variations. There is a delightful orchestral suggestion of the Jota in Massenet's "La Navarraise," in the course of the dialogue

between the lovers and the angry father of the youth:—

Anita. Et c'est à Loyola
Le jour de la Romeria,
Un cher lundi de Pâques
Que nous nous sommes vus pour la première fois!
ARAQUIL.
ANITA. Il jouait à la paume,

Il les avait battus. J'applaudissais, et puis À la course des Novillos. . . .

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ANITA. Le soir . .

Araguil. Elle et moi, nous dansâmes . . .

ANITA. L'air de cette jota, je l'entendrai toujours.

The Malagueña, with the Rondeña, is classed with the Fandango. "A Spanish dance in 3-8 time, of moderate movement (allegretto), with accompaniment of guitar and castanets. It is performed between rhymed verses, during the singing of which the dance stops." The castanet rhythm may be described as on a scheme of two measures, 3-8 time; the first of each couple of measures consisting of an eighth, four thirty-seconds, and an eighth; and the second, of four thirty-seconds and two eighths.

The word itself is applied to a popular air characteristic of Malaga, but Ford described the women of Malaga, "las Malagueñas," as "very bewitching." Mrs. Grove says the dance shares with the Fandango the rank of the principal dance of Andalusia. "It is sometimes called the Flamenco,* a term which in Spain signifies gay and lively when applied to song or dance. It is said to have originated with the Spanish occupation of Flanders. Spanish soldiers who had been quartered in the Netherlands were styled Flamencos. When they returned to their native land, it was usually with a full purse; generous entertainment and jollity followed as a matter of course."

The origin of the word "Fandango" is obscure. The larger Spanish dictionaries question the derivation from the Latin "fidicinare," to play upon the lyre or any other stringed instrument. Some admit a Negro origin. In England of the eighteenth century a ball was commonly called a fandango. Mrs. Grove says that the Spanish word

• "Flamenco" in Spanish means flamingo. Mrs. Grove here speaks of the tropical use of the word. A lyric drama, "La Flamenca," libretto by Cain and Adenis, music by Lucien Lambert, was produced at the Galté, Paris, October 30, 1903. The heroine is a concert-hall singer. The scene is Havana in 1807. The plot is based on the revolutionary history of the time. Mr. Jackson, an American who is helping the insurgents, is one of the chief characters in the tragedy. The composer told a Parisian reporter before the performance that no place was more picturesque than Havana during the struggle between "the ancient Spanish race, the young Cubans, and the rude Yankees so unlike the two other nations"; that the opera would contain "Spanish songs of a proud and lively nature, Creole airs languorous with love, and rude and frank Yankee songs." The last named were to be sung by an insurgent or "rough rider." The singer at the Café Flamenco was impersonated by Mme. Marie Thiéry. The opera was performed eight times.

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means "go and dance," but she does not give any authority for her statement.

The dance is a very old one. It was possibly known in ancient Rome. Desrat looked upon it as a survival of Moorish dances, a remembrance of the voluptuous dances of antiquity. "The fandango of the theatre differs from that of the city and the parlor: grace disappears to make room for gestures that are more or less decent, not to

say free, stamped with a triviality that is often shameless."

Let us quote from Vuillier: "'Like an electric shock, the notes of the Fandango animate all hearts,' says another writer. 'Men and women, young and old, acknowledge the power of this air over the ears and soul of every Spaniard. The young men spring to their places, rattling castanets, or imitating their sound by snapping their fingers. The girls are remarkable for the willowy languor and lightness of their movements, the voluptuousness of their attitudes—beating the exactest time with tapping heels. Partners tease and entreat and pursue each other by turns. Suddenly the music stops, and each dancer shows his skill by remaining absolutely motionless, bounding again into the full life of the Fandango as the orchestra strikes up. The sound of the guitar, the violin, the rapid tic-tac of heels (taconeos), the crack of fingers and castanets, the supple swaying of the dancers, fill the spectators with eestasy.'

"The music whirls along in a rapid triple time. Spangles glitter; the sharp clank of ivory and ebony castanets beats out the cadence of strange, throbbing, deafening notes—assonances unknown to music, but curiously characteristic, effective, and intoxicating. Amidst the rustle of silks, smiles gleam over white teeth, dark eyes sparkle and droop, and flash up again in flame. All is flutter and glitter, grace and animation—quivering, sonorous, passionate, seductive. Olèl Olèl

Faces beam and eyes burn. Olè, olè!

"The bolero intoxicates, the fandango inflames."

ADDENDUM: To the list of organ compositions played in Symphony Hall at concerts of the Boston Symphony Orchestra (Programme Book of April 2, 3, 1915) add: 1907. Rheinberger, Concerto in F major for organ, three horns, and strings, Op. 137. Wallace Goodrich, organist.

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Beethoven	•	Symphony No. 5, in C minor, Op. 67
Liszt .		Symphonic Poem, "Mazeppa," No. 6 (after Victor Hugo)
Strauss, R		Tone Poem, "Till Eulenspiegel's Merry Pranks" after the Old-fashioned Roguish Manner—in Rondo form Op. 28
Wagner		. Prelude to "The Mastersingers of Nuremberg"

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PROGRAMME

1.	Adelaide (Translation			Beethoven							
2.	Cavatina		. McCOI					Raff			
Mr. McBEATH											
3.	a. Once Again .							Sullivan			
	b. Sally in Our Alley							Carey			
	c. Come into the Gar	den,	Mauc	ł.				Balfe			
Mr. McCORMACK											
4.	The Indian Lament						Dvo	orak-Kreisler			
		N	Mr. McB	EATH							
5.	a. Kathleen Mavourn							Crouch			
	b. The Low-back'd C	ar						Lover			
	c. The Irish Emigran	t						Baker			
Mr. McCORMACK											
6.	a. Berceuse .							Townsend			
	b. Scherzo .							Van Goens			
Mr. McBEATH											
7.	a. Mary of Argyle							Old Scotch			
	b. Drink to me only					;		Jonson			
	c. The Trumpeter			-			•	Dix			
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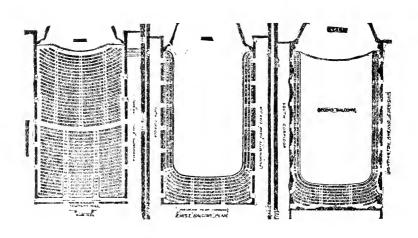
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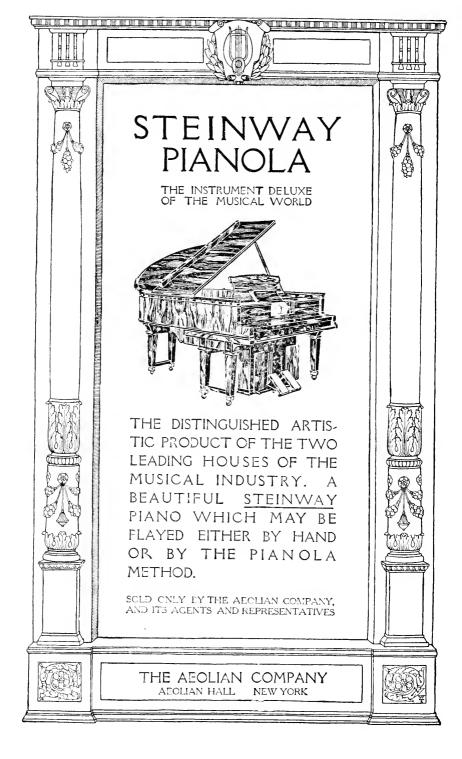
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Programme of the Twenty-fourth Rehearsal and Concert

WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE



FRIDAY AFTERNOON, MAY 7 AT 2.30 O'CLOCK

SATURDAY EVENING, MAY 8 AT 8.00 O'CLOCK

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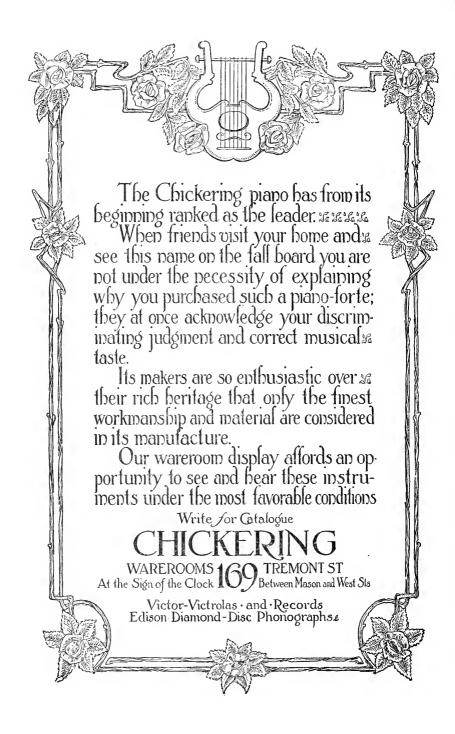
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Symphony No. 5, in C minor, Op. 67 . . Ludwig van Beethoven

(Born at Bonn, December 16 (?) 1770; died at Vienna, March 26, 1827.)

Beethoven sketched motives of the allegro, andante, and scherzo of this symphony as early as 1800 and 1801. We know from sketches that while he was at work on "Fidelio" and the pianoforte concerto in G major,—1804—1806,—he was also busied with this symphony, which he put aside to compose the fourth symphony, in B-flat.

The symphony in C minor was finished in the neighborhood of Heiligenstadt in 1807. Dedicated to the Prince von Lobkowitz and the Count Rasumoffsky, it was published in April, 1809.

It was first performed at the Theater an der Wien, Vienna, December 22, 1808. All the pieces were by Beethoven; the symphony described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (sic); an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style, with chorus and solos; Piano Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (sic); Sanctus, with Latin text written in church style (from the Mass in C major), with chorus and solos; Fantasia for pianoforte solo; Fantasia for pianoforte "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." Beethoven played the pianoforte

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part. The concert began at half-past six. We know nothing about the pecuniary result.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings; and in the last movement piccolo, double-bassoon, and three trombones are added.

Instead of inquiring curiously into the legend invented by Schindler,—"and for this reason a statement to be doubted," as Bülow said,—that Beethoven remarked of the first theme, "So knocks Fate on the door!" instead of investigating the statement that the rhythm of this theme was suggested by the note of a bird,—oriole or goldfinch,—heard during a walk; instead of a long analysis, which is vexation and confusion without the themes and their variants in notation,—let us read and ponder what Hector Berlioz wrote:—

"The most celebrated of them all, beyond doubt and peradventure, is also the first, I think, in which Beethoven gave the reins to his vast imagination, without taking for guide or aid a foreign thought. In the first, second, and fourth, he more or less enlarged forms already known, and poetized them with all the brilliant and passionate inspirations of his vigorous youth. In the third, the 'Eroica,' there is a tendency, it is true, to enlarge the form, and the thought is raised to a mighty height; but it is impossible to ignore the influence of one of the divine poets to whom for a long time the great artist had raised a temple in his heart. Beethoven, faithful to the Horatian precept, 'Nocturna versate manu, versate diurna,' read Homer constantly, and in his magnificent musical epopee, which, they say, I know not whether it be true or false, was inspired by a modern hero, the recollections of the ancient Iliad play a part that is as evident as admirably beautiful.

"The symphony in C minor, on the other hand, seems to us to come directly and solely from the genius of Beethoven; he develops in it his own intimate thought; his secret sorrows, his concentrated rage, his reveries charged with a dejection, oh, so sad, his visions at night, his bursts of enthusiasm—these furnish him the subject; and the forms of melody, harmony, rhythm, and orchestration are displayed as essentially individual and new as they are powerful and noble.

"The first movement is devoted to the painting of disordered sentiments which overthrow a great soul, a prey to despair: not the concentrated, calm despair that borrows the shape of resignation: not the dark and voiceless sorrow of Romeo who learns the death of Juliet; but the terrible rage of Othello when he receives from Iago's mouth the poisonous slanders which persuade him of Desdemona's guilt. Now it is a frenetic delirium which explodes in frightful cries; and now it is the prostration that has only accents of regret and profound self-pity. Hear these hiccups of the orchestra, these dialogues in chords between

^{*1}t is said that Ferdinand Ries was the author of this explanation, and that Beethoven was grimly sarcastic when Ries, his pupil, made it known to him.

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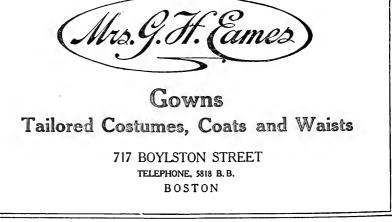
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wind instruments and strings, which come and go, always weaker and fainter, like unto the painful breathing of a dying man, and then give way to a phrase full of violence, in which the orchestra seems to rise to its feet, revived by a flash of fury: see this shuddering mass hesitate a moment and then rush headlong, divided in two burning unisons as two streams of lava; and then say if this passionate style is not beyond and above everything that had been produced hitherto in instrumental music. . . .

"The adagio"*—andante con moto—"has characteristics in common with the allegretto in A minor of the seventh symphony and the slow movement of the fourth. It partakes alike of the melancholy soberness of the former and the touching grace of the latter. The theme, at first announced by the united 'cellos and violas, with a simple accompaniment of the double-basses pizzicato, is followed by a phrase for wind instruments, which returns constantly, and in the same tonality throughout the movement, whatever be the successive changes of the first theme. This persistence of the same phrase, represented always in a profoundly sad simplicity, produces little by little on the hearer's soul an indescribable impression. . . .

"The Scherzo is a strange composition. Its first measures, which are not terrible in themselves, provoke that inexplicable emotion which you feel when the magnetic gaze of certain persons is fastened on you. Here everything is sombre, mysterious: the orchestration, more or less sinister, springs apparently from the state of mind that created the famous scene of the Blocksberg in Goethe's 'Faust.' Nuances of piano and mezzoforte dominate. The trio is a double-bass figure, executed with the full force of the bow; its savage roughness shakes the orchestral

^{*}Such indifference of Berlioz to exact terminology is not infrequent in his essays.



stands, and reminds one of the gambols of a frolicsome elephant. But the monster retires, and little by little the noise of his mad course dies The theme of the scherzo reappears in pizzicato. Silence is almost established, for you hear only some violin tones lightly plucked and strange little cluckings of bassoons. . . . At last the strings give gently with the bow the chord of A-flat and doze on it. Only the drums preserve the rhythm; light blows struck by sponge-headed drumsticks mark the dull rhythm amid the general stagnation of the orchestra. These drum-notes are C's; the tonality of the movement is C minor; but the chord of A-flat sustained for a long time by the other instruments seems to introduce a different tonality, while the isolated hammering the C on the drums tends to preserve the feeling of the foundation tonality. The ear hesitates,—but will this mystery of harmony end?—and now the dull pulsations of the drums, growing louder and louder, reach with the violins, which now take part in the movement and with a change of harmony, to the chord of the dominant seventh, G, B, D, F, while the drums roll obstinately their tonic C: the whole orchestra, assisted by the trombones which have not yet been heard, bursts in the major into the theme of a triumphal march, and the Finale begins. . . .

"Criticism has tried, however, to diminish the composer's glory by



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stating that he employed ordinary means, the brilliance of the major mode pompously following the darkness of a pianissimo in minor; that the triumphal march is without originality, and that the interest wanes even to the end, whereas it should increase. I reply to this: Did it require less genius to create a work like this because the passage from piano to forte and that from minor to major were means already under-Many composers have wished to take advantage of the same means; and what result did they obtain comparable to this gigantic chant of victory in which the soul of the poet-musician, henceforth free from earthly shackles, terrestrial sufferings, seems to mount radiantly toward heaven? The first four measures of the theme, it is true, are not highly original; but the forms of a fanfare are inherently restricted. and I do not think it possible to find new forms without departing utterly from the simple, grand, pompous character which is becoming. Beethoven wished only an entrance of the fanfare for the beginning of his finale, and he quickly found in the rest of the movement and even in the conclusion of the chief theme that loftiness and originality of style which never forsook him. And this may be said in answer to the reproach of not having increased the interest to the very end: music, in the state known at least to us, would not know how to produce a more violent effect than that of this transition from scherzo to triumphal march; it was then impossible to enlarge the effect afterward.

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"To sustain one's self at such a height is of itself a prodigious effort; yet in spite of the breadth of the developments to which he committed himself, Beethoven was able to do it. But this equality from beginning to end is enough to make the charge of diminished interest plausible, on account of the terrible shock which the ears receive at the beginning; a shock that, by exciting nervous emotion to its most violent paroxysm, makes the succeeding instant the more difficult. In a long row of columns of equal height, an optical illusion makes the most remote to appear the smallest. Perhaps our weak organization would accommodate itself to a more laconic peroration, as that of Gluck's 'Notre général vous rappelle.' Then the audience would not have to grow cold, and the symphony would end before weariness had made impossible further following in the steps of the composer. This remark bears only on the mise en scène of the work; it does not do away with the fact that this finale in itself is rich and magnificent; very few movements can draw near without being crushed by it."

This symphony was performed in Boston at an Academy concert as early as November 27, 1841.

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(Born October 22, 1811, at Raiding, near Oedenburg, Hungary; died July 31, 1886, at Bayreuth.)

The story of Mazeppa is thus told by the Encyclopædia Britannica:

Ivan Stephanovitch Mazeppa, a Cossack chief, best known as the hero of one of Lord Byron's poems, was born in 1644, of a poor but noble family, at Mazepintzui, in the palatinate of Podolia. At an early age he became a page at the court of John Casimir, King of Poland. After some time he returned to his native province; but, engaging in an intrigue with a Polish matron * of high rank, he was detected by the injured husband, and was sentenced to be bound naked on the back of an untamed horse. The animal, on being let loose, galloped off to its native wilds of the Ukraine. Mazeppa, half-dead and insensible, was released from his fearful position and restored to animation by some poor peasants. In a short time his agility, courage and sagacity rendered him popular among the Cossacks. He was appointed secretary and adjutant to Samoilovitch, their hetman, or chief, and succeeded that functionary in 1687. The title of Prince was afterwards conferred upon him by his friend and patron, Peter the Great, who long believed confidingly in his good faith, and banished or executed as calumnious traitors all who, like Palei, Kotchoubey and Iskra, ventured to accuse him of conspiring with the enemies of Russia. Bent, however, upon casting off the Russian yoke, Mazeppa became, in his seventieth year, and after much hesitation and inconstancy of purpose, an ally of the Swedish monarch, Charles XII. After the disastrous battle of Pultowa, fought, it is said, by his advice, Baturin, his capital, was taken and sacked by Menshikoff, and his name anathematized throughout the churches of Russia, and his effigy suspended from the gallows. A wretched fugitive, he escaped to Bender, but only to end his life by poison in 1709.

Liszt composed about 1826 a pianoforte étude entitled "Mazeppa," inspired by Victor Hugo's poem of the same name. This poem was

*The Princess Kotchoubey is named as the heroine. In H. M. Milner's romantic drama (dramatized from Byron's poem), she is Olinska, the daughter of the Castellan of Laurinski.

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written in May, 1828, and published in "Les Orientales" in 1829. The étude was enlarged in 1837 and 1841. It was published as one of the "Grandes Études," and later as one of the "Études d'exécution transcendante." About 1850 the pianoforte piece was arranged and orchestrated at Weimar.

The instrumentation is for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, triangle, cymbals, and the usual strings.

The score was published in April, 1856, and the orchestral parts in March, 1865.

The first performance was on Easter Sunday, April 16, 1854, in the Grand Ducal Theatre at Weimar, at a charity concert of the Court orchestra. Liszt conducted from manuscript.

The march section was played at Theodore Thomas's concerts in Boston, October 31, 1869, April 12, 1871. The whole poem was performed here at Philharmonic concerts conducted by Bernhard Listemann, April 13, 14, 1881. The poem has been performed at concerts of the Boston Symphony Orchestra, led by Mr. Gericke, April 21, 1900; by Dr. Muck, October 12, 1912.

The Philharmonic Society of New York, Carl Bergmann conductor, played the poem in New York, November 4, 1865.

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MAZEPPA.

Away! Away!—Byron, Mazeppa.
En avant! En avant!

.

Ainsi, quand Mazeppa, qui rugit et qui pleure, A vu ses bras, ses pieds, ses flancs qu'un sabre effleure, Tous ses membres liés Sur un fougueux cheval, nourri d'herbes marines, Qui fume, et fait icillir le feu de ses parines

Qui fume, et fait jaillir le feu de ses narines Et le feu de ses pieds;

Quand il s'est dans ses nœuds roulé comme un reptile, Qu'il a bien réjoui de sa rage inutile Ses bourreaux tout joyeux, Et qu'il retombe enfin sur la croupe farouche, La sueur sur le front, l'écume dans la bouche, Et du sang dans les yeux;

Un cri part, et soudain voilà que par la plaine Et l'homme et le cheval, emportés, hors d'haleine, Sur les sables mouvants, Seuls, emplissant de bruit un tourbillon de poudre, Pareil au noir nuage où serpente la foudre, Volent avec les vents!

Ils vont. Dans les vallons comme un orage ils passent, Comme ces ouragans qui dans les monts s'entassent, Comme un globe de feu; Puis déjà ne sont plus qu'un point noir dans la brume, Puis s'effacent dans l'air comme un flocon d'écume

Au vaste océan bleu.

Ils vont. L'espace est grand. Dans le désert immense,
Dans l'horizon sans fin qui toujours recommence,
Ils se plongent tous deux.

Leur course comme un vol les emporte, et grands chênes, Villes et tours, monts noirs liés en longues chaînes, Tout chancelle autour d'eux.

Et si l'infortuné, dont la tête se brise, Se débat, le cheval, qui devance la brise, D'un bond plus effrayé,

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Tout vacille et se peint de couleurs inconnues: Il voit courir les bois, courir les larges nues,

Le vieux donjon détruit, Les monts dont un rayon baigne les intervalles; Il voit; et des troupeaux de fumantes cavales Le suivent à grand bruit!

Et le eiel, où déjà les pas du soir s'allongent, Avec ses océans de nuages où plongent Des nuages encor.

Et son soleil qui fend leurs vagues de sa proue, Sur son front ébloui tourne comme une roue De marbre aux veines d'or!

Son œil s'égare et luit, sa chevelure traîne, Sa tête pend; son sang rougit la jaune arène, Les buissons épineux:

Sur ses membres gonflés la corde se replie, Et comme un long serpent resserre et multiplie Sa morsure et ses nœuds.

Le cheval, qui ne sent ni le mors ni la selle, Toujours fuit, et toujours son sang coule et ruisselle, Sa chair tombe en lambeaux; Hélas! voici déjà qu'aux cavales ardentes Qui le suivaient, dressant leurs crinières pendantes, Succèdent les corbeaux!

Les corbeaux, le grand-duc à l'œil rond, qui s'effraie, L'aigle effaré des champs de bataille, et l'orfraie, Monstre au jour inconnu,

Les obliques hiboux, et le grand vautour fauve Qui fouille au flane des morts, où son eol rouge et chauve Plonge comme un bras nu!

Tous viennent élargir la funèbre volée;
Tous quittent pour le suivre et l'yeuse isolée,
Et les nids du manoir.
Lui, sanglant, éperdu, sourd à leurs cris de joie,
Demande en les voyant: "Qui done là-haut déploie
Ce grand éventail noir?"



La nuit descend lugubre, et sans robe étoilée, L'essaim s'acharne, et suit, tel qu'une meute ailée, Le voyageur fumant.

Entre le ciel et lui, comme un tourbillon sombre, Il les voit, puis les perd, et les entend dans l'ombre Voler confusément.

Enfin, après trois jours d'une course insensée, Après avoir franchi fleuves à l'eau glacée. Steppes, forêts, déserts,

Le cheval tombe aux eris des mille oiseaux de proie. Et son ongle de fer sur la pierre qui broie Éteint ses quatre éclairs.

Voilà l'infortuné, gisant, nu, misérable, Tout tacheté de sang, plus rouge que l'érable, Dans la saison de fleurs.

Le nuage d'oiseaux sur lui tourne et s'arrête: Maint bec ardent aspire à ronger dans sa tête Ses yeux brûlés de pleurs.

Eli bien! ce condamné qui hurle et qui se traîne, Ce cadavre vivant, les tribus de l'Ukraine Le feront prince un jour. Un jour, semant les champs de morts sans sépultures, Il dédomniagera par de larges pâtures L'orfraie et le vantour.

Sa sauvage grandeur naîtra de son supplice. Un jour, des vieux hetmans il ceindra la pelisse, Grand à l'œil ébloui; Et quand il passera, ces peuples de la tente, Prosternés, enverront la fanfare éclatante Bondir autour de lui!

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Ainsi, lorsqu'un mortel, sur qui son dieu s'étale, S'est vu lier vivant sur ta croupe fatale, Génie, ardent coursier, En vain il lutte, hélas! tu bondis, tu l'emportes Hors du monde réel, dont tu brises les portes Avec tes pieds d'acier!

Tu franchis avec lui désert, cimes chenues
Des vieux monts, et les mers, et, par-delà des nues,
De sombres régions;
Et mille impurs esprits que ta course réveille
Autour du voyageur, insolente merveille,
Pressent leurs légions!

Il traverse d'un vol, sur tes ailes de flamme, Tous les champs du possible, et les mondes de l'âme; Boit au fleuve éternel; Dans la muit orageuse ou la muit étoilée, Sa chevelure, aux crins des comètes mêlée, Flamboie au front du ciel.

Les six lunes d'Herschel, l'anneau du vieux Saturne, Le pôle, arrondissant une aurore nocturne Sur son front boréal, Il voit tout; et pour lui ton vol, que rien ne lasse, De ce monde sans borne à chaque instant déplace L'horizon idéal.

Qui peut savoir, hormis les démons et les anges, Ce qu'il souffre à te suivre, et quels éclairs étranges À ses yeux reluiront,

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Comme il sera brûlé d'ardentes étincelles, Hélas! et dans la nuit combien de froides ailes Viendront battre son front?

Il crie épouvanté, tu poursuis implacable. Pâle, épuisé, béant, sous ton vol qui l'accable Il ploie avec effroi; Chaque pas que tu fais semble creuser sa tombe. Enfin le terme arrive . . . il court, il vole, il tombe, Et se relève roi!

The literal English prose of Hugo's poem is as follows:—*

MAZEPPA.

I.

So, when Mazeppa, roaring and weeping, has seen his arms, feet, sabre-grazed sides, all his limbs bound upon a fiery horse, fed on sedge grass, reeking, darting forth fire from his nostrils and fire from his feet;

when he has writhed in his knots like a reptile, has well gladdened his joyous executioners with his futile rage, and fallen back at last upon the wild croup, sweat

on his brow, foam at his mouth, and blood in his eyes,

a cry goes up; and suddenly horse and man fly with the winds over the plain, carried away across the moving sands, alone, filling with noise a whirlwind of dust, like a black cloud in which the lightning winds like a snake!

They go on. They pass through the valleys like a thunder-storm, like those hurricanes that pile themselves up in the mountains, like a globe of fire; then, next minute, are nothing more than a black dot in the dust, and vanish into the

air like a flake of foam on the vast blue ocean.

They go on. The space is large. Both plunge together into the boundless desert, into the endless horizon which ever begins over again. Their course carries them onward like a flight, and great oaks, towns and towers, black mountains bound together in long chains, everything totters around them.

And, if the hapless man struggles, with cracking head, the horse, flying faster than the breeze, rushes with still more affrighted bound into the vast, arid, impassable desert, stretching out before them, with its ridges of sand, like a striped cloak.

Everything reels and takes on unknown colors: he sees the woods run, sees the broad clouds run, the old ruined donjon-keep, the mountains with a ray bathing the spaces between them; he sees; and herds of reeking mares follow with a great noise!

And the sky, where the steps of night are already lengthening, with its oceans of clouds into which still other clouds are plunging, and the sun, plowing through their waves with his prow, turns upon his dazzled forehead like a wheel of goldenveined marble.

His eye wanders and glistens, his hair trails behind, his head hangs down; his blood reddens the yellow sand, the thorny brambles: the cord winds round his swollen limbs and, like a long serpent, tightens and multiplies its bite and its folds.

The horse, feeling neither bit nor saddle, flies onward, and still his blood flows and trickles, his flesh falls in shreds; alas! the hot mares that were following just now, bristling their pendant mane, have been succeeded by the crows!

* This translation is by William Foster Apthorp.



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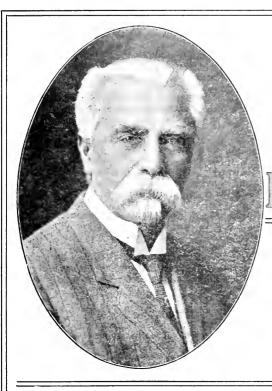
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All come to augment the funereal flight; all leave both the solitary holm-oak and the nests in the manor to follow him. He, bloody, distracted, deaf to their cries of joy, wonders, when he sees them, who can be unfurling that big black fan on

high there.

The night falls dismal, without its starred robe, the swarm grows more eager and follows the reeking voyager like a winged pack. He sees them between the sky and himself, like a dark smoke-cloud, then loses them and hears them fly confusedly in the dark.

At last, after three days of mad running, after crossing rivers of icy water, steppes, forests, deserts, the horse falls, to the shrieks of the thousand birds of prey, and

his iron hoof, on the stone it grinds, quenches its four lightnings.

There lies the hapless man, prostrate, naked, wretched, all spotted with blood, redder than the maple in the season of blossoms. The cloud of birds turns round him and stops; many an eager beak longs to gnaw the eyes in his head, all burnt with tears.

Well! this convict who howls and drags himself along the ground, this living carcass, shall be made a prince one day by the tribes of the Ukraine. One day, sowing the fields with unburied dead, he will make it up to the osprey and the vult-

ure in the broad pasture-lands.

His savage greatness shall spring from his punishment. One day, he shall gird around him the furred robe of the old Hetmans, great to the dazzled eye; and, when he passes by, those tented peoples, prone upon their faces, shall send a resounding bugle-call bounding about him!

II.

So, when a mortal, upon whom his god descends, has seen himself bound alive upon thy fatal croup, O Genius, thou fiery steed, he struggles in vain, alas! thou boundest, thou carriest him away out from the real world, whose doors thou breakest with thy feet of steel!

With him thou crossest deserts, hoary summits of the old mountains, and the seas, and dark regions beyond the clouds; and a thousand impure spirits, awakened by

thy course, O impudent marvel! press in legions round the voyager.

He crosses at one flight, on thy wings of flame, every field of the Possible, and the worlds of the soul; drinks at the eternal river; in the stormy or starry night, his hair mingled with the mane of comets, flames on heaven's brow.

Herschel's six moons, old Saturn's ring, the pole, rounding a nocturnal aurora over its boreal brow, he sees them all; and for him thy never-tiring flight moves,

every moment, the ideal horizon of this boundless world.

Who, save demons and angels, can know what he suffers in following thee, and what strange lightnings shall flash from his eyes, how he shall be burnt with hot sparks, alas! and what cold wings shall come at night to beat against his brow?

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He cries out in terror; thou, implacable, pursuest. Pale, exhausted, gaping, he bends in affright beneath thy overmastering flight; every step thou advancest seems to dig his grave. At last the end is come . . . he runs, he flies, he falls, and arises King!

There are three versions of an explanatory programme. The first, which is here given, was published by Liszt in 1854; the second consists of Hugo's poem, which is to be found in the score of 1854; the third is Richard Pohl's condensation of the poem.

Liszt's argument is as follows:—

Un cri part . . .

If wailing tears mark the first awakening of man to life, a cry of sorrow is ordinarily the first stammering of genius excited by the touch of the sacred flame. And this cry, ordinarily, casts fright about it. The world is eager to choke it; bonds of iron and bonds of flowers, bonds of gold and bundles of thorns, strive to hold it immovable and mute.

Sur ses membres gonflés la cord se replie, Et comme un long serpent resserre et multiplie Sa morsure et ses nœuds.

There are always enough dwarfs to trip up the giant and afterwards enmesh him. But genius at last escapes them, hurrying towards the far-off horizon which their myopic eyes do not perceive. Then

Son œil s'égare, et luit . . .

Attracted by this beautiful and fascinating eye, nocturnal birds and birds of prey, impure visions and cruel illusions, dart forward in pursuit, while

Lui, sanglant, éperdu, sourd à leurs cris de joie, Demande en les voyant, qui donc là-haut déploie Ce grand éventail noir.

Soon it sinks to earth, and one thinks it can be said of it,

Voilà l'infortuné, gisant, nu, misérable . . .

But they that then exult in an infamous joy at contemplating genius fallen, with its force weakened or frightfully overcome, when ignoble creatures gather around the fall and

Maint bec ardent aspire à ronger dans sa tête Ses yeux brûlés de pleurs;

they that do not know that

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Sa sauvage grandeur naîtra de son supplice,

that one day he will be

Grand à l'œil ébloui.

and that, having been overwhelmed with torments and breathless afflictions, a moment comes when, shaking far from him as from a mighty mane grief and despair, as well as frivolities and delights, he stretches himself as a lion after a dream, throws a piercing and savage glance toward the past and the future, halts, calculates his bounds, breaks his fetters

Et se relève Roi!

The wild ride of Mazeppa, as portrayed by Liszt, begins (Allegro agitato, D minor, 6-4, changing afterwards to 3-4 and 2-4) with a dissonant crash, wind instruments and cymbals, after which there is a lively figure for strings. There is a short ascending motive for wind instruments. The chief theme, typical of Mazeppa, is announced by trombones, 'cellos, and double-basses. There is a crescendo that ends with the full strength of the orchestra. The Mazeppa theme reappears, now given out by the wood-wind, horns, and trumpets. The first ascending motive is used in an enlarged form. And now the Mazeppa motive becomes a wailing song. Richard Strauss, as editor of Berlioz's treatise on instrumentation, finds that in this passage the strings "col legno" (the strings are struck with the back of the bow) imitate the snorting of the horse.* After a use of former thematic material Mazeppa's lament is repeated a half-tone higher. A new and triumphant theme is introduced in E major (brass). For a moment the ride is checked, but it is soon resumed, even more furiously than before, and the rhythm is like unto that of a symphonic scherzo. The Mazeppa theme assumes a new shape. Other thematic material is employed until the Mazeppa theme dominates fff accompanied by triplets for

*Unfortunately, L. Ramann, the laborious biographer of Liszt, says that the collegno passage is intended to imitate the flapping of owls' wings, and, when "Mazeppa" was first performed at Weimar, some in the audience looked at the ceiling, expecting to see a night bird that had wandered in.

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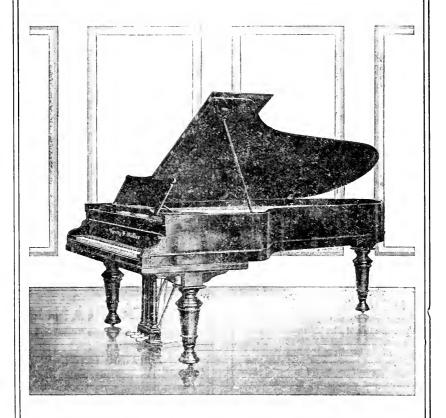
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the brass. There is an orchestral shriek, then for a moment, quiet. The lower strings have a recitative. The Mazeppa theme is now fragmentary. Over a mysterious tremolo of violas and 'cellos a new and martial theme is announced. Mazeppa is revealed as conqueror. The final section is an Allegro marziale, D major, 2-2. The triumphant close is based on the Mazeppa theme and the fanfare that introduced this section.

Some time after its performance in Weimar, Liszt sent the score of "Mazeppa" to Wagner. On July 12, 1856, Wagner wrote back:—

"But 'Mazeppa' is frightfully beautiful: I was quite out of breath when I had only read it through for the first time! I pity, too, the poor horse: Nature and the World are terrible, after all.

"At bottom I feel more like writing poetry than composing, just now: it takes a monstrous obstinacy to keep up playing wheel-horse. I have again two wonderful subjects that I must work out, some time or other: Tristan and Isolde (that you know!); and then—the Victory—the holiest, completest redemption; but about this I cannot tell you. I can, however, interpret it otherwise than Victor Hugo, and your music has shown me this interpretation, only not the close—for greatness, fame, and dominion over nations I care not a rap."

Saint-Saëns says of this symphonic poem, which he considers a masterpiece, that any imitation of the galloping horse is wholly secondary; "the title indicates the subject, and determines sufficiently the train of thought... The horse devours space, but all the interest is concentrated on the man who thinks and suffers. Toward the middle of the composition, one is impressed by a limitless immensity: horse and rider fly over the boundless steppe, and the man feels confusedly the thousand details of the expanse, the more because he does not see them." ("Harmonie et Mélodie," Paris, 1885, pp. 170–172.)

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FURBUSH-DAVIS PIANO CO. 294 BOYLSTON STREET, BOSTON Opp. Public Gardens Open Evenings In 1868 there was some talk of a performance of "Mazeppa" in Paris by Pasdeloup's orchestra. Liszt then wrote: "I am sure it will come to nothing, for in the present condition of things there would be only annoyances for every one and especially for me. Now that I am fifty-six years old I should not know how to rank myself among the *jeunes compositeurs*, and I am not dead enough to have my works taken seriously in Paris. You tell me that M. de Beust flatters himself on being understood by his tom-cat and the first comer in the street. I have not such advantages, and my audience is reduced to an X that I do not endeavor in any way to detach." ("Briefe an eine Freundin," Leipsic, 1894, p. 199.)

The story of Mazeppa has been a theme for poets, novelists, dramatists, painters, and composers. Byron's poem was completed in 1818. Mazeppa is the central figure of Pushkin's "Pultowa." There are also dramas by Slowacki, Gottschall, Milner, and others. That remarkable woman, Adah Isaacs Menken, is still known as "Mazeppa" Menken. The novel by Bulgarin and the pictures by Horace Vernet are known to many.

Among the musical works incited by the story of Mazeppa are operas by Campana (Bologna, 1850), Wietinghoff (St. Petersburg, 1859), Pedrotti (Bologna, 1861), Tschaikowsky (Moscow, 1884), the Marquise de Grandval (Bordeaux, 1892), Müncheimer (composed in the eighties of the last century, and produced at Warsaw in 1900).

J. M. Maurer wrote the music for a melodrama (Bamberg, 1837). There is an opera-bouffe "Mazeppa," music by Pourny (Paris, 1872); a cantata by Pouget (Paris, 1873); a Ballade for orchestra by T. H. Frewin (London, 1896).

An opera by Milliet was composed about 1875, but I find no record of a performance.

Mazeppa has figured in ballet pantomime, circus and burlesque.*

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

"Till Eulenspiegel's lustige Streiche, nach alter Schelmenweise—in Rondoform—für grosses Orchester gesetzt, von Richard Strauss," was produced at a Gürzenich concert at Cologne, November 5, 1895. It was composed in 1894–95 at Munich, and the score was completed there, May 6, 1895. The score and parts were published in September, 1895.

See C. White's equestrian burlesque in which White took the part of Mazeppa under the assumed name
of Satinette.

It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra, February 22, 1896. It was performed in Boston again by the same orchestra, November 25, 1899, January 6, 1906, January 25, 1908, October 30, 1909, December 16, 1911, January 18, 1913, and by the Philadelphia Orchestra in Symphony Hall, Richard Strauss conductor, March 7, 1904.

There has been dispute concerning the proper translation of the phrase, "nach alter Schelmenweise," in the title. Some, and Mr. Apthorp is one of them, translate it "after an old rogue's tune." will not have this at all, and prefer "after the old,—or old-fashioned, roguish manner," or, as Mr. Krehbiel suggests, "in the style of oldtime waggery," and this view is in all probability the sounder. hard to twist "Schelmenweise" into "rogue's tune." "Schelmenstück," for instance, is "a knavish trick," "a piece of roguery"; and, as Mr. Krehbiel well says: "The reference [Schelmenweise] goes, not to the thematic form of the phrase, but to its structure. This is indicated, not only by the grammatical form of the phrase but also by the parenthetical explanation: 'in Rondo form.' What connection exists between roguishness, or waggishness, and the rondo form it might be difficult to explain. The roguish wag in this case is Richard Strauss himself, who, besides putting the puzzle into his title, refused to provide the composition with even the smallest explanatory note which might have given a clue to its contents." It seems to us that the puzzle in the title is largely imaginary. There is no need of attributing any intimate connection between "roguish manner" and "rondo form."

When Dr. Franz Wüllner, who conducted the first performance at Cologne, asked the composer for an explanatory programme of the "poetical intent" of the piece, Strauss replied: "It is impossible for me to furnish a programme to 'Eulenspiegel'; were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two 'Eulenspiegel' motives, which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Rogue has offered them." Strauss indicated in notation three motives,—the opening theme of the introduction, the horn theme that follows almost immediately, and the descending interval expressive of condemnation and the scaffold.

Till (or Tyll) Eulenspiegel is the hero of an old *Volksbuch* of the fifteenth century attributed to Dr. Thomas Murner (1475–1530).

Till is supposed to be a wandering mechanic of Brunswick, who plays all sorts of tricks, practical jokes,—some of them exceedingly coarse,—on everybody, and he always comes out ahead. In the book, Till (or Till Owlglass, as he is known in the English translation) goes to the gallows, but he escapes through an exercise of his ready wit, and dies peacefully in bed, playing a sad joke on his heirs, and refusing to lie still and snug in his grave. Strauss kills him on the scaffold. The German name is said to find its derivation in an old proverb: "Man sees his own faults as little as a monkey or an owl recognizes his ugliness in looking into a mirror."

Certain German critics were not satisfied with Strauss's meagre clew, and they at once began to evolve labored analyses. One of these programmes, the one prepared by Mr. Wilhelm Klatte, was published in the *Allgemeine Musik-Zeitung* of November 8, 1895, and frequently in programme books in Germany and England, in some cases with Strauss's sanction.* The translation is, for the most part, by Mr. C. A. Barry:—

A strong sense of German folk-feeling (des Volksthümlichen) pervades the whole work; the source from which the tone-poet drew his inspiration is clearly indicated in the introductory bars: Gemächlich (Andante commodo), F major, 4-8. To some extent this stands for the "once upon a time" of the story-books. That what follows is not to be treated in the pleasant and agreeable manner of narrative poetry, but in a more sturdy fashion, is at once made apparent by a characteristic bassoon figure which breaks in sforzato upon the piano of the strings. Of equal importance for the development of the piece is the immediately following humorous horn theme (F major, 6-8). Beginning quietly and gradually becoming more lively, it is at first heard against a tremolo of the "divided" violins and then again in the tempo primo, Sehr lebhaft (Vivace). This theme, or at least the kernel of it, is taken up in turn by oboes, clarinets, violas, 'cellos, and bassoons, and is finally brought by the full orchestra, except trumpets and trombones, after a few bars crescendo, to a dominant half-close fortissimo in C. The thematic material, according to the main point, has now been fixed upon; the milieu is given by which we are enabled to recognize the pranks and droll tricks which the crafty schemer is about to bring before our eyes, or, far rather, before our ears.

Here he is (clarinet phrase followed by chord for wind instruments). He wanders through the land as a thorough-going adventurer. His clothes are tattered and torn: a queer, fragmentary version of the Eulenspiegel motive resounds from the horns. Following a merry play with this important leading motive, which directly leads to a short but brilliant tutti, in which it again asserts itself, first in the flutes, and

^{*}It has been stated that Strauss gave Wilhelm Mauke a programme of this rondo to assist Mauke in writing his "Führer" or elaborate explanation of the composition.

then finally merges into a softly murmuring and extended tremolo for the violas, this same motive, gracefully phrased, reappears in succession in the basses, flute, first violins, and again in the basses. The rogue, putting on his best manners, slyly passes through the gate, and enters a certain city. It is market-day; the women sit at their stalls and prattle (flutes, oboes, and clarinets). Hop! Eulenspiegel springs on his horse (indicated by rapid triplets extending through three measures, from the low D of the bass clarinet to the highest A of the D clarinet), gives a smack of his whip, and rides into the midst of the crowd. Clink, clash, clatter! A confused sound of broken pots and pans, and the market-women are put to flight! In haste the rascal rides away (as is admirably illustrated by a fortissimo passage for the trombones) and secures a safe retreat.

This was his first merry prank; a second follows immediately: Gemächlich (Andante commodo), F major, 2-4. Eulenspiegel has put on the vestments of a priest, and assumes a very unctuous mien. Though posing as a preacher of morals, the rogue peeps out from the folds of his mantle (the Eulenspiegel motive on the clarinet points to the imposture). He fears for the success of his scheme. A figure played by muted violins, horns, and trumpets makes it plain that he does not feel comfortable in his borrowed plumes. But soon he makes up his mind. Away with all scruples! He tears them off (solo violin,

glissando).

Again the Eulenspiegel theme is brought forward in the previous lively tempo, 6-8, but is now subtly metamorphosed and chivalrously Eulenspiegel has become a Don Juan, and he waylays pretty And one has bewitched him: Eulenspiegel is in love! Hear how now, glowing with love, the violins, clarinets, and flutes sing. But in vain. His advances are received with derision, and he goes away in a rage. How can one treat him so slightingly? Is he not a splendid fellow? Vengeance on the whole human race! He gives vent to his rage (in a fortissimo of horns in unison, followed by a pause), and strange personages suddenly draw near ('cellos). A troop of honest, worthy Philistines! In an instant all his anger is forgotten. But it is still his chief joy to make fun of these lords and protectors of blameless decorum, to mock them, as is apparent from the lively and accentuated fragments of the theme, sounded at the beginning by the horn, which are now heard first from horns, violins, 'cellos, and then from trumpets, oboes, and flutes. Now that Eulenspiegel has had his joke, he goes away and leaves the professors and doctors behind in thoughtful meditation. Fragments of the typical theme of the Philistines are here treated canonically. The wood-wind, violins, and trumpets suddenly project the Eulenspiegel theme into their profound philosophy. It is as though the transcendent rogue were making faces at the bigwigs from a distance-again and again-and then waggishly running away. This is aptly characterized by a short episode (A-flat) in a hopping, 2-4 rhythm, which, similarly with the first entrance of the Hypocrisy theme previously used, is followed by phantom-like tones from the wood-wind and strings and then from trombones and horns. Has our rogue still no foreboding?

Interwoven with the very first theme, indicated lightly by trumpets and English horn, a figure is developed from the second introductory and fundamental theme. It is first taken up by the clarinets; it seems

to express the fact that the arch-villain has again got the upper hand of Eulenspiegel, who has fallen into his old manner of life. If we take a formal view, we have now reached the repetition of the chief theme. A merry jester, a born liar, Eulenspiegel goes wherever he can succeed with a hoax. His insolence knows no bounds. Alas! there is a sudden jolt to his wanton humor. The drum rolls a hollow roll: the jailer drags the rascally prisoner into the criminal court. The verdict "guilty" is thundered against the brazen-faced knave. The Eulenspiegel theme replies calmly to the threatening chords of wind and lower strings. Eulenspiegel lies. Again the threatening tones resound; but Eulenspiegel does not confess his guilt. On the contrary, he lies for the third time. His jig is up. Fear seizes him. The Hypocrisy motive is sounded piteously; the fatal moment draws near; his hour has struck! The descending leap of a minor seventh in bassoons, horns, trombones, tuba, betokens his death. He has danced in air. A last struggle (flutes), and his soul takes flight.

After sad, tremuleus pizzicati of the strings the epilogue begins. At first it is almost identical with the introductory measures, which are repeated in full; then the most essential parts of the second and third chief-theme passages appear, and finally merge into the soft chord of the sixth on A-fiat, while wood-wind and violins sustain. Eulenspiegel has become a legendary character. The people tell their tales about him: "Once upon a time . . ." But that he was a merry rogue and a real devil of a fellow seems to be expressed by the final eight measures, full orchestra, fortissimo.

Such is Mr. Wilhelm Klatte's explanation of the poetic contents of Strauss's rondo, and though the composer may smile in his sleeve and whisper to himself, "Not a bit like it!" he has never publicly contrad cted Mr. Klatte.

The rondo, dedicated to Dr. Arthur Seidl, is scored for one piccolo, three flutes, three obces, one English horn, one small clarinet in D, two clarinets, one bass clarinet, three bassoons, one double-bassoon, four horns (with the addition of four horns ad lib.), three trumpets (with three additional trumpets ad lib.), three trombones, one bass tuba, kettledrums, snare-drum, bass drum, cymbals, triangle, a watchman's rattle, strings.

PRELUDE TO "THE MASTERSINGERS OF NUREMBERG."

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The Vorspiel to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. The opera was first performed at Munich, June 21, 1868.*

The idea of the opera occurred to Wagner at Marienbad in 1845, and

^{*}The chief sincers at this first performance at the Royal Court Theatre, Munich, were Betz, Hans Sachs; Bausewein, Pooner; Hölzel, Beckmesser; Schlosser, David; Nachbaur, Walther von Stolzing; Miss Malinger, Eva; Mme. Diez, Magdalene. The first performance in the United States was at the Metropolitan Opera House, New York, January 4, 1880; Emil Fischer, Sachs; Joseph Staudigl, Pogner; Otto Kemlitz, Beckmesser; Krämer, David; Albert Stritt, Walther von Stolzing; Auguste Krauss (Mrs. Anton Seidl), Eva; Marianne Brandt, Macdalene. The first performance in Boston was at the Boston Theatre, April 8, 1880, with Fischer, Sachs; Beck, Pogner; Mödlinger, Beckmesser; Sedlmayer, David; Alvary, Walther von Stolzing; Kaschoska, Eva; Reil, Magdalene. Singers from the Orpheus Club of Boston assisted in the choruses of the third act. Anton Seidl conducted

he then sketched a scenario, which differed widely from the one finally adopted. It is possible that certain scenes were written while he was composing "Lohengrin," and there is a legend that the quintet was finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "To-morrow I at least hope to begin the composition of 'Die Meistersinger.'" The libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. The Prelude was sketched in February of that year, and the instrumentation completed in the following June. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor published,—fragments of "Siegfried," "Tristan," "Die Walküre," and he himself added to these the overture to "Die Meistersinger," the entrance of the mastersingers, and Pogner's address, from the same opera.

His friend, Wendelin Weissheimer, opera conductor at Würzburg and Mainz, composer, teacher, essayist, organized a concert at Leipsic for the production of certain works. Hans von Bülow was interested in the scheme, and the concert was given in the hall of the Gewandhaus, November 1, 1862, as stated above. The programme also included the overture to "Tanhäuser," Liszt's pianoforte concerto in A major, played by Bülow, and five compositions of Weissheimer.

Wagner conducted the two overtures. The hall was nearly empty, and the concert was given at a pecuniary loss. This was naturally a sore disappointment to Wagner, who had written to Weissheimer, October 12, 1862: "Good! 'Tannhäuser' overture, then! That's all right for me. For what I now have in mind is to make an out-and-out sensation, so as to make money." Wagner had proposed to add the prelude and finale of "Tristan" to the prelude to "Die Meistersinger"; but his friends in Leipsic advised the substitution of the overture to "Tannhäuser." There was not the faintest applause when Wagner appeared to conduct. Yet the prelude to "Die Meistersinger" was received then with such favor that it was immediately played a second time.

One critic wrote: "The overture, a long movement in moderate march tempo with predominating brass, without any distinguishing chief thoughts and without noticeable and recurring points of rest, went along and soon awakened a feeling of monotony." The critic of the *Mitteldeutsche Volkszeitung* wrote in terms of enthusiasm. The critic of the *Signale* was in bitter opposition. He wrote at length, and finally characterized the overture as "a chaos, a 'tohu-wabohu,' and nothing more." For an entertaining account of the early adventures of this overture see "Erlebnisse mit Richard Wagner, Franz Liszt, und vielen anderen Zeitgenossen, nebst deren Briefen," by W. Weissheimer (Stuttgart and Leipsic, 1898), pp. 163–209.

The overture was next played at Leipsic, in the Gewandhaus (November 24, 1862), at a concert for the orchestral Pension Fund led by Karl Reinecke; at Vienna, December 26, 1862 (the dates of Wagner's three concerts were December 26, 1862, January 4, 11, 1863), Weimar (January 1, 1863), at a court concert led by Eduard Lassen, Prague (February 8, 1863), St. Petersburg (February 19, March 6, 8, 10, 1863), and Moscow, Budapest, Prague again, and Breslau, that same year.

I give in condensed and paraphrased form Mr. Maurice Kufferath's analysis of this overture.*

This Vorspiel, or prelude, is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, moderato, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is well maintained.

2. A second period, in E major, of frankly lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda wherein the initial phrase is introduced in the manner of a stretto.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie. (Compare Elgar's theme of "London Citizenship," in "Cockaigne.") Secondary figures are formed from disintegrated portions of this theme, and there is a peculiarly appropriate scholastic pedantic polyphony. Note also how from the beginning a cunning use of the ritardando contributes to the archaic color of the work.

The exposition of the initial theme, with the first developments, leads to a second theme of wholly different character. It is essentially lyrical, and, given at first to the flute, hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A Weberish flourish of violins leads to a third theme, intoned by the brass, sustained by harp. It is a kind of fanfare. The theme seems to have been borrowed by Wagner from the "Crowned Tone" of

• See "Les Maîtres Chanteurs de Nutemberg," by Maurice Kufferath (Paris and Brussels, 1898), pp. 200-210.

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Heinrich Mügling.* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used. There is in this brilliant passage an interesting chromatic walk of trumpets and trombones, supported by violas and 'cellos.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a sweet yet broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. And here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. And now there is an allegretto. The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumplis, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the 'cellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—"What? He? Does he dare? Scheint mir nicht der Rechte!" "He's not the fellow to do it." And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead.

After a return to the short and nervous episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the woodwind. This is the culmination of the overture. The melodious phrase is developed with superb breadth. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial

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[•] See "Der Meistergesang in Geschichte und Kunst," by Curt Mey (Carlstuhe, 1802), pp. 56, 57,

rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the mastersinger theme, which serves at last as a song of apotheosis.

The score and orchestral parts were published in February, 1866.

The Prelude is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, triangle, cymbals, harp, and the usual strings.

Theodore Thomas's Orchestra played the Prelude in Boston on

December 4, 1871.

Errata: Programme Book 23, page 1369, line 2: Goldmark; for "still living in Vienna" read "died at Vienna, January 3, 1915."
Programme Book 23, page 1378, line 6: for "December 8, 1901," read

"December 8, 1900,"

1915

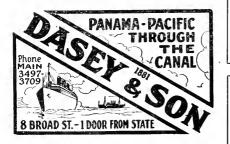
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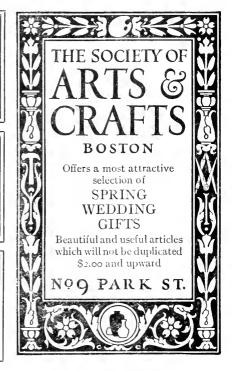
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Tabouret, galliard, 1268; Tallemant des Reaux, Ninon de l'Enclos, 860; Telegraph, London Daily, Borodin's Second Symphony, 1086; Tenger, M., Beethoven's Immortal Beloved, 776, 796; Thayer, A. W., Beethoven's "Eroica," 8; Tiersot, J., "Berlioziana," 1024, 1042, Chansons de Viverais, 1052; Tribune (N.Y.) Brahms's Symphony No. 1, 660; Tschaikowsky, P., Balakireff, 964, Lalo's Symphonie Espagnole, 1258.

Vander Stracten, E., Voltaire, musician, 731; Verlaine, P., "Clair de Lune," 875;
Vogel, E., Monteverdi, 856; Voltaire, Samson, 731; Voragine, J. de, The Three Magi, 546; Vuillier, G., Fandango, 1397, Jota, 1394.
Wagner, R., Beethoven's "Eroica," 14, Eighth Symphony, 400, Liszt's "Mazeppa,"

1442; Walther, J. G., bourrée, 862, burlesque, 1276, galliard, 1272, rondo, 858; Weber, C. M., Beethoven's Fourth Symphony, 786; Weber, M., "Euryanthe," 42; Weingartner, F., Brahms's Second Symphony, 139, Schubert's C major Symphony, 909; Wellek, B., Smetana, 159; Weston, G., Klose, 1168; White, R. G., Puck, 92; Williams, C. F. A., Strauss's "Aus Italien," 270; Wyzewa and Saint-Foix, "Mozart," 347.

Composers, Comments on Certain:

BACH. See Parry.

BEETHOVEN. See Apthorp, Berlioz, Bülow, Chantavoine, L. Damrosch, Gerando, Griepenkerl, Kerst, Krehbiel, La Mara, Marx, Möser, Prod'homme, Ries, Schindler, Tenger, Thayer, Wagner, Weber.

See Boschot, Griepenkerl, Henley, Liszt, Montaux, Tiersot.

See Daily Telegraph, Habet, Stassoff.

See Apthorp, Billroth, Bülow, Deiters, Dwight, Hanslick, Herzogenberg, Brahms. Imbert, Kalbeck, May, Schumann, New York Tribune, Weingartner.

See Apthorp, Beatty-Kingston, Keller.

HANDEL. See Burney, Rolland.

See Brenet, Grétry, Laurencie, Reichardt. HAYDN.

Lalo. See Bülow, Imbert, Servières, Tschaikowsky. Liszt. See Apthorp, Bülow, Hanslick, Newman, Saint-Saëns, Wagner.

Monteverdi. See Follino, Piccavardi, Vogel.

MO7ART. See Apthorp, Bülow, Freisauff, Jahn, Lavoix, Nägeli, Planché, Runciman, Schultz, Schumann, Wyzewa and Saint-Foix.

Schubert. See Apthorp, Duncan, Heuberger, Schumann, Weingartner.

SCHUMANN. See Brahms.

SIBELIUS. See Downes, Hadley, Henderson, Krehbiel, Newmarch.

SMETANA. Sce Hlavác, Ritter, Wellek.

Tschaikowsky. See Balakireff, Kashkin.

WAGNER. See Blackburn, Dwight, Kufferath.

MISCELLANEOUS: Carnival, 809; Chess-player, automaton, 394; Cross of Fire, 486; Curfew, 1273; Fireworks and Stravinsky, 409; "Flamenco," the word, 283, 1395; "Freischütz," meaning of the word, 555; metronome, 394, 398; Monnaie Theatre, 1251; "Musette" in French slang, 1275; "Schelmenweise," 1444; Stockings and stocks, 1266; Superman, 722; Zofin, 1374.

SUNDRY NOTES.

Two concerts, conducted by Dr. Muck, were given in aid of the Pension Fund of The programme of the first, on Sunday afternoon, November 22, 1914, was as follows: Wagner, Overtures and Preludes, "Rienzi," "The Flying Dutchman," "Tannhäuser (including Bacchanale), "Lohengrin," "Mastersingers of Nuremberg," "Tristan und Isolde," Funeral music from "Dusk of the Gods, "Parsifal." The programme of the second, on Sunday afternoon, March 7, 1915, was as follows: Tschaikowsky, Symphony in B minor, No. 6, "Pathétique":

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Wagner, selections from act iii. of "The Mastersingers of Nuremberg"; selections from "Siegfried" and "Dusk of the Gods" (Richter's arrangement); overture to "Tannhäuser."

The Orchestra, led by Dr. Muck, played the overture to "Tannhäuser" at the dinner given to Major Henry L. Higginson at the Copley-Plaza Hotel on his eightieth birthday, November 18, 1914.

Members of the Apollo Club sang the male chorus in Liszt's Faust Symphony, January 2, 1915, April 3, 1915.

Mr. Alfred De Voto played the piano part in Korngold's Symphony, April 10,

Mr. Ernst Schmidt conducted the concerts of February 12, 13, 1915.

ADDENDA.

Additions to list of Ropartz's compositions published in Programme Book of			
October 24	175		
Handel's "Largo" (Programme Book, October 31, 1914)	237		
Additional performances of "La Habanera" at Boston Opera House (Pro-	-		
gramme Book, November 21, 1914)	619		
December 19, 1914)	619		
Addition to the list of performances of "The Magic Flute" in Boston (Pro-			
gramme Book, January 16, 1915) Orchestration of Mahler's "Songs of a Travelling Journeyman" (Programme	749		
Book, February 6, 1915)	879		
Additions about performances of "Fidelio" (Programme Book, January 23,	879		
Addition of Rheinberger's Concerto in F major for organ, three horns, and strings, Wallace Goodrich organist, to list of organ works performed at			
these concerts in Symphony Hall (Programme Book, April 3, 1915)	1397		
Errata.			
Corrections to Opus numbers of Sibelius's "Der Barde" and Two Serenades			
for violin and orchestra (Programme Book, November 14, 1914) Speech by Schindler wrongly attributed to Beethoven (Programme Book,	301		
December 12, 1914)	619		
For "Sistermans in Vienna," read "Sistermans in Berlin" (Programme	0=0		
Book, November 22, 1913)	879		
(Programme Book, March 27, 1915): for "1893" read "1913"	1173		
Programme Book 23, page 1369, line 2: Goldmark; for "still living in Vienna" read "died at Vienna, January 3, 1915"	1452		
Programme Book 23, page 1378, line 6: for "December 8, 1901," read	1434		
"December 8, 1900"	1.152		

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	b. Sally in Our Alley							Carey			
	c. Come into the Gar	der	n, Mauc	ł.				Balfe			
Mr. McCORMACK											
4.	The Indian Lament						Dvo	orak-Kreisler			
Mr. McBEATH											
5.	a. Kathleen Mayourn		٠.					Crouch			
	b. The Low-back'd C		•					Lover			
	c. The Irish Emigran	t						Baker			
Mr. McCORMACK											
6.	a. Berceuse .		•					Townsend			
	b. Scherzo .							Van Goens			
Mr. McBEATH											
7.	a. Mary of Argyle	:.	.:					Old Scotch			
	b. Drink to me only	with	n thine	eyes				Jonson			
	c. The Trumpeter							Dix			
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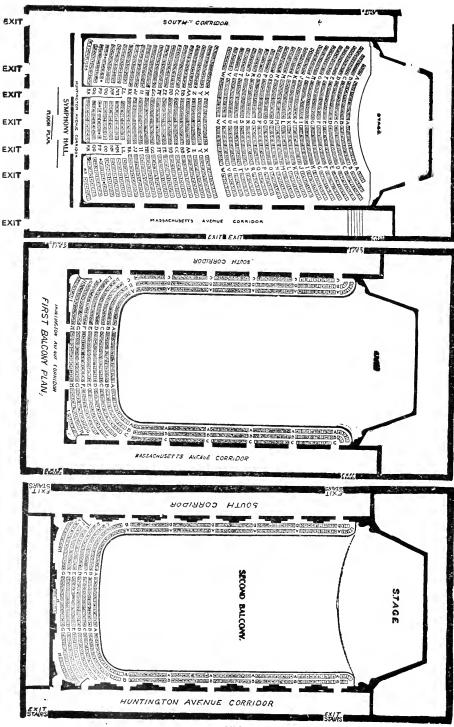
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The supreme qualities of your instruments have been for many vears universally recognized. Public and individuals, amateurs and artists have been looking upon your pianos as upon a standard of Whenever perfection is attained progress is stopped, for there is no room for climbing when the summit has been reached. And yet, in your case, this law of nature seems to have been defied.

Having played Steinway pianos, after a long interval, in many concerts, during a season of unusually sudden and unfavorable climatic and atmospheric changes, I feel obliged to declare, and I do it most emphatically, that you have realized an astonishing progress. To the former qualities, now magnified, intensified, you have added an entirely new one, a quality which has been considered unimportant, superfluous, almost incompatible with the character of tone: an easy, light.

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Such a thing can only be accomplished by a sincere love of profession, and it is to this love of profession that I wish to pay my

tribute of high esteem and admiration.

Most faithfully yours,

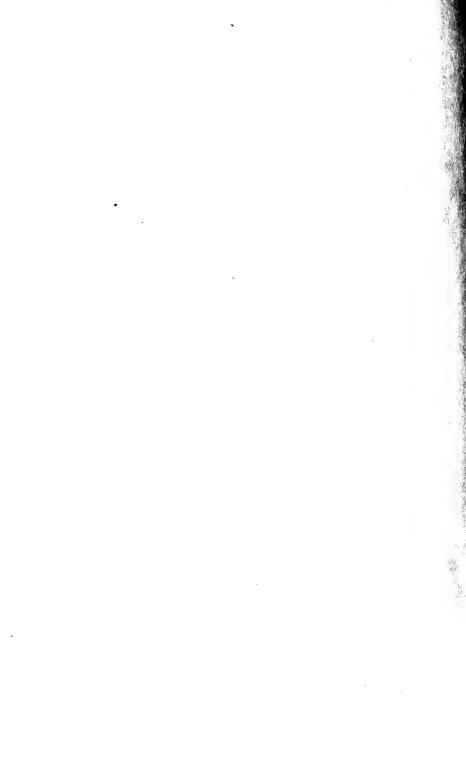
I. I. PADEREWSKI.

New York, May 4, 1914.

A highly artistic fac-simile of the above letter in Mr. Paderewski's own handwriting, with a most excellent portrait of the great artist, will be mailed upon request. Steinway & Sons, Steinway Hall, 107-109 East 14th Street, New York.



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